The Ascending *Urlinie* (*Journal of Music Theory*, 1987): Studies of Music from the Endnotes

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Abstract:

In the endnotes to an article published thirty years ago, I list about thirty compositions as representative examples of different forms of the ascending *Urlinie*. This document provides analyses and discussion of all those pieces, as well as additional discussion of two pieces from the article's main text: Bach, Prelude in C Major, BWV 924 (as compositional exercise); Beethoven, Piano Sonata in Bb major, op. 22, III (rising *Urlinie* and register).

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Introduction

NB: In this document I have retained the dates and headings from the original blog posts. Text and examples from those posts are minimally edited, mainly to correct the occasional typo, date, or unclear expression. In the several instances where I have added new material or material from earlier essays published on Texas Scholar Works, those insertions are indicated by "Added October 2017" and "End: Added October 2017." The exception is the set of "additional examples" appended to each part: these, of course, are new.

Please note that some links *within* posts are not internal bookmarks -- they are live links and will take you out of this document, in most cases back to the blog.

Monday, May 15, 2017
JMT series, introduction

Recently I uploaded the 200th post to this blog. By way of celebration for another milestone—thirty years since the publication of my article, "The Ascending *Urlinie*" (*Journal of Music Theory* 31/2: 275-303)—I begin a series based on its examples and notes.

First, however, I would like to acknowledge the crucial role played by then-*JMT* editor Martha Hyde, who received conflicting recommendations from the editorial board's readers but decided to approve the article after the two of us talked by phone. The pattern of acceptance by one reader and ideologically-driven disapproval by another reader has been consistent through the years since, even for my non-Schenkerian linear analysis articles. I am pleased to say that only once was an article actually rejected for publication. That was in 2008, again for *JMT*. The article was for the most part a response to, and extension of, Walter Everett's "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song," *Journal of Music Theory* 48/1 (2004): 25-58. Two of my principal examples were Schubert's "Die Nonne," D828, and Brahms's "Über die See," op. 69n7 (this latter song was mentioned, though not discussed, by Everett (55)). For "Die Nonne," see this blog post: link. For "Über die See," see these essays published on Texas Scholar Works: link; link.

To start, here is a list of the examples discussed in the main text of "The Ascending *Urlinie*," with links where I have also discussed them in blog posts or essays on Texas Scholar Works:

Schubert, *Valse noble*, D969n7. link
Schumann, *Faschingsschwank aus Wien*, op. 26, first movement.
Grieg, *Pier Gynt* Suite No. 1, "Morgenstimmung." link
Francois Couperin, *Pièces de clavecin*, 8e ordre, Passacaille (en rondeau). link
Brahms, Waltzes, op. 39, n12.
Schubert, *Valse sentimentale*, D779n2. link
Schubert, *Valse sentimentale*, D779n3 (counter-example).
Beethoven, Piano Sonata in Bb Major, op. 22, third movement .

Beethoven: Piano Sonata in E-Major, op. 14, no. 1, first movement.
Beethoven: Piano Sonata in A Major, op. 101, first movement.

The notes mention a larger number of compositions. This first list is by note number, with the original comments.

n28: The Menuet of Haydn's Symphony no. 100 is a case in point. In the first period (measures 1-8, which stand for the whole), the initial motion is strongly downward, but the final cadence produces a clear ascent from ^5 to ^8 in the upper-most part.

n28: Other pieces that use the simplest form of the rising *Urlinie* include the following (qualifying comments in parentheses):

J. S. Bach, cantata No. 11, soprano aria "Jesu, deine Gnadenblicke"
Haydn, Symphony no. 104, III
Liszt, *Gnomenreigen* (^7 strikingly extended)
Debussy, *Suite bergamasque*, Prelude (^5 is implied over the initial I; ^6 is actually given in m. 1!)
Schumann, *Album für die Jugend*, op. 68, no. 20, "Ländliches Lied"
Albumblätter, op. 124, no. 3, "Scherzino" (the first ^5 is somewhat muddled by registral confusion, but a rising motive is strong)
Schubert, *Schwanengesang*, no. 7, "Abschied" (the conclusion is strong, but ^8 could be the initial tone, and the piano overreaches the voice with a descent ^3-^2-^1).
Pieces that appear to use a rising line from ^5 but in fact do not include
Chopin, Prelude in E Major, op. 28, no. 9 (three-part Ursatz with line from ^3 above ^2 implied in the cadence)
Debussy, Ballade (1890) (in the cadence 9-11 bars from the end, the ascent is actually a doubled inner voice)
Debussy, *Valse romantique* (1890) (the ascent is literally the top voice in the structural cadence, but properly an inner voice in the Ursatz).

n29: ^5-^6-(^8)-^7-^8 model or one of its variants
Haydn, String Quartet, op. 76, no. 2, II
Handel, *Jephtha*, aria "Waft her angels" (orchestra in the framing ritornello, not the voice).

n30: ^5-^6-(^5)^7-^8
See also Drei deutsche Tänze, D. 973, no. 2
Winterreise, no. 2, "Die Wetterfahne."

n31: the "waltz ninth,"
Beethoven, Symphony no. 1, Scherzo (if the structural cadence is taken to be at the end and not in mm. 57-58)
Symphony no. 2, Scherzo (a very clear case)
Debussy, *Deux Arabesques*, no. 2
Grieg, "An den Frühling," op. 43, no. 6
Lalo, "Chanson de l'Alouette" (ascent occurs in the piano)
Offenbach, *Les contes de Hoffmann*, Barcarolle (^5 is prominent in the upper octave as a

cover tone, also)
Duparc, "Phidylé " (in the piano, but quite clear).

n32: The form ^5-^6-(reg.)^7-^8
Haydn, Piano Sonata in E-flat, Hob. XVI/52, II
Haydn, Piano Sonata in A-flat, Hob. XVI/43, Menuet (the large-scale structure is obscured somewhat by strong emphasis on ^3 in the Trio)
Haydn, String Quartet, op. 76, no. 2, II
Beethoven, String Quartet, op. 74, IV (where ^6 is somewhat extended).
Very occasionally register transfer is applied to other tones:
Corelli, Trio Sonata, op. 2, no. 8, Preludio, the variant ^5-^6-^7-(^8-^7)-^8 has a dramatic octave-leap downward applied to the first ^8.

n33: the "line" ^5-^7-^8 does occur in
Schubert, Ländler, D681, nos. 1 & 2 (perhaps as ^5-(^8)-^7-^8)
Ecossaisen, D781, no. 9
"verlorener Bruder" Trio, D610.

n34: This double treatment of the fourth ^5 to ^8 occurs also in
Saint Saëns, *Le Carnival des animaux*, "Le cygne"
Telemann, *Harmonischer Gottesdienst*, cantata no. 9, first aria, where affect and tonal design are nicely linked, as the text is "Liebe, die von Himmel stammet, steigt wieder hinan."

And here are the same pieces from the notes in alphabetical order by composer.

Bach, cantata No. 11, soprano aria "Jesu, deine Gnadenblicke"
Beethoven, String Quartet, op. 74, IV (where ^6 is somewhat extended)
Beethoven, Symphony no. 1, Scherzo
Beethoven, Symphony no. 2, Scherzo
Chopin, Prelude in E Major, op. 28, no. 9 (counter-example)
Corelli, Trio Sonata, op. 2, no. 8, Preludio
Debussy, Ballade (1890) (counter-example)
Debussy, *Deux Arabesques*, no. 2
Debussy, *Suite bergamasque*, Prelude
Debussy, *Valse romantique* (1890) (counter-example)
Duparc, "Phidylé " (in the piano, but quite clear)
Grieg, "An den Frühling," op. 43, no. 6
Handel, *Jephtha*, "Waft her angels" (orchestra in the framing ritornello, not the voice)
Haydn, Piano Sonata in E-flat, Hob. XVI/52, II
Haydn, String Quartet, op. 76, no. 2, II
Haydn, Symphony no. 100, III
Haydn, Symphony no. 104, III
Haydn, Piano Sonata in A-flat, Hob. XVI/43, Menuet
Lalo, "Chanson de l'Alouette" (ascent occurs in the piano)
Liszt, *Gnomenreigen* (^7 strikingly extended)

Offenbach, *Les contes de Hoffmann*, Barcarolle
Saint Saëns, *Le Carnival des animaux*, "Le cygne"
Schubert, Drei deutsche Tänze, D973, no. 2
Schubert, Ecossaisen, D781, no. 9
Schubert, Ländler, D681, nos. 1 & 2
Schubert, *Schwanengesang*, no. 7, "Abschied"
Schubert, "verlorener Bruder" Trio, D610
Schubert, *Winterreise*, no. 2, "Die Wetterfahne"
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Schumann, *Albumblätter*, op. 124, no. 3, "Scherzino"
Telemann, *Harmonischer Gottesdienst*, cantata no. 9, first aria

My intention in this series of posts is to follow the order of the article's notes, as that makes for a topical sequence.

In 1987, the compositions discussed in main text or mentioned in the notes constituted nearly all of the music I had located and read as using rising-line background figures (with a few exceptions and counter-examples, as noted). After the article was published, I searched primarily through vocal scores of operas and operettas, in part because these are richly represented in the library of Indiana University's School of Music. The results formed the core of what became a table of rising lines, whose first version—so far as I can recall—was published on my university-supported personal web page in 2001 or 2002. Its most recent version can be found here: link. Shortly after 2000, library digitization projects in the United States and in Europe and the gathering power of IMSLP enabled the number of examples of ascending cadence gestures—many of them tied to focal notes and thus plausible as Schenkerian backgrounds—eventually to reach well and far beyond a thousand. And that number continues to rise (pun intended).

Part I: Johann Sebastian Bach, Prelude in C Major, BWV 924; Wilhelm Friedmann Bach, Prelude in C Major, BWV 924a

Tuesday, May 16, 2017
JMT series, introduction, part 2

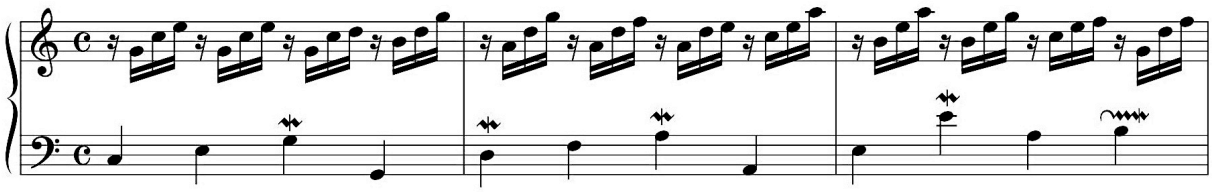
In yesterday's introductory post to this series, I did not include a list of compositions analyzed by others and only mentioned in my 1987 *JMT* article. That list is actually quite short:

J. S. Bach, Prelude in C Major, BWV 924 (Schenker)
J. S. Bach, Prelude in F Major, BWV 927 (Schenker)
Beethoven, Piano Sonata in A Major, op. 101, first movement (Schenker)
Beethoven, Symphony No. 5, second movement (Schenker)
Chopin, Etude in Eb Minor, op. 10n6 (Schenker)
Schubert, *Valse sentimentale*, D779n2 (Salzer)

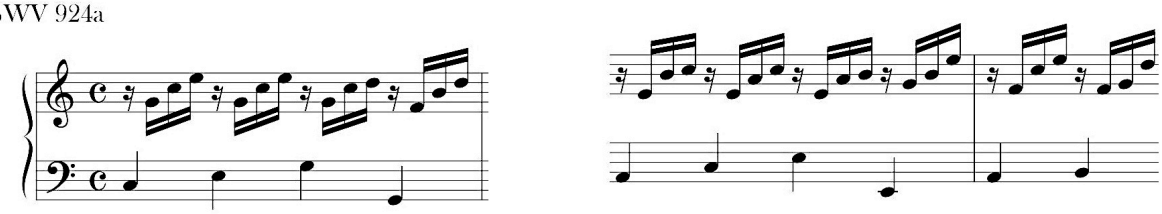
My intention was to comment briefly on each of these before proceeding, as promised, to discuss at greater length the pieces named in the article's endnotes. Immediately, however, I am faced with a small but significant literature on BWV 924. The revised plan, then, is to look at this one piece and its literature in some depth and then move on to music named in the endnotes.

There are two versions of BWV 924, both of them in the C*lavier-büchlein vor Wilhelm Friedemann Bach*. I have "disassembled" Pierre Gouin's excellent digital notation (link to Preludes page on IMSLP) and collated the two versions below.

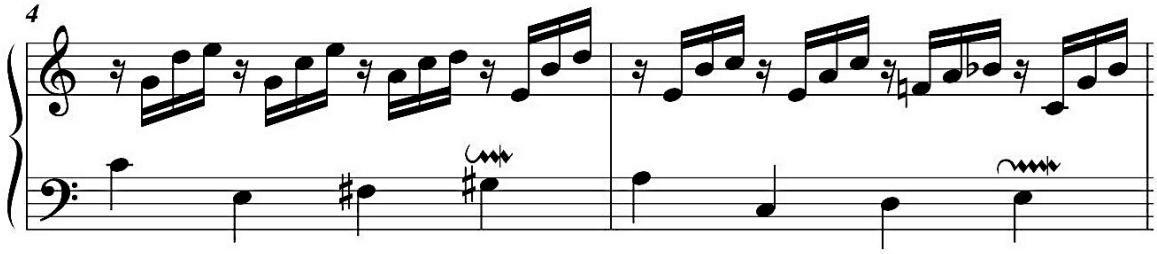
BWV 924



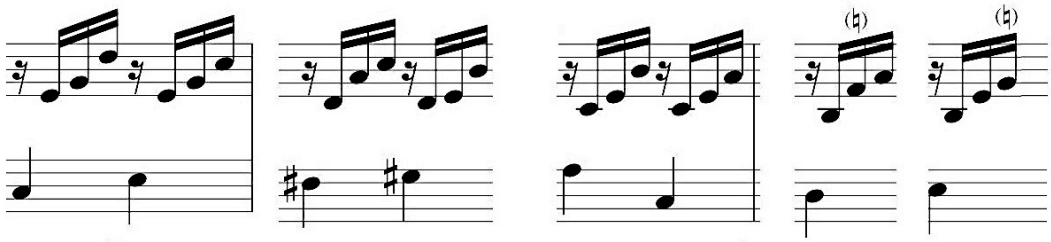
BWV 924a



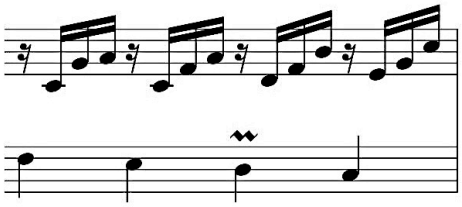
BWV 924



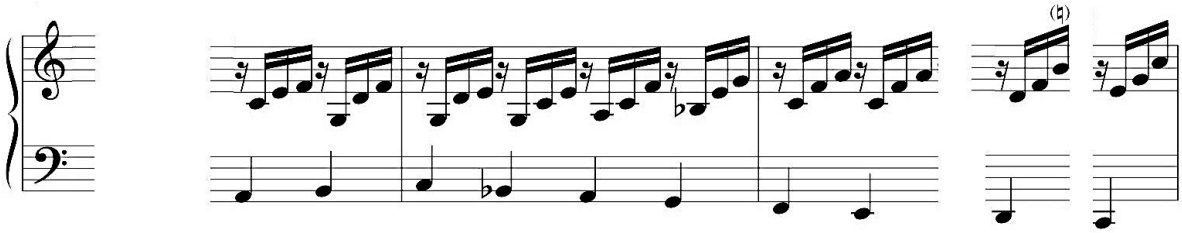
BWV 924a



BWV 924

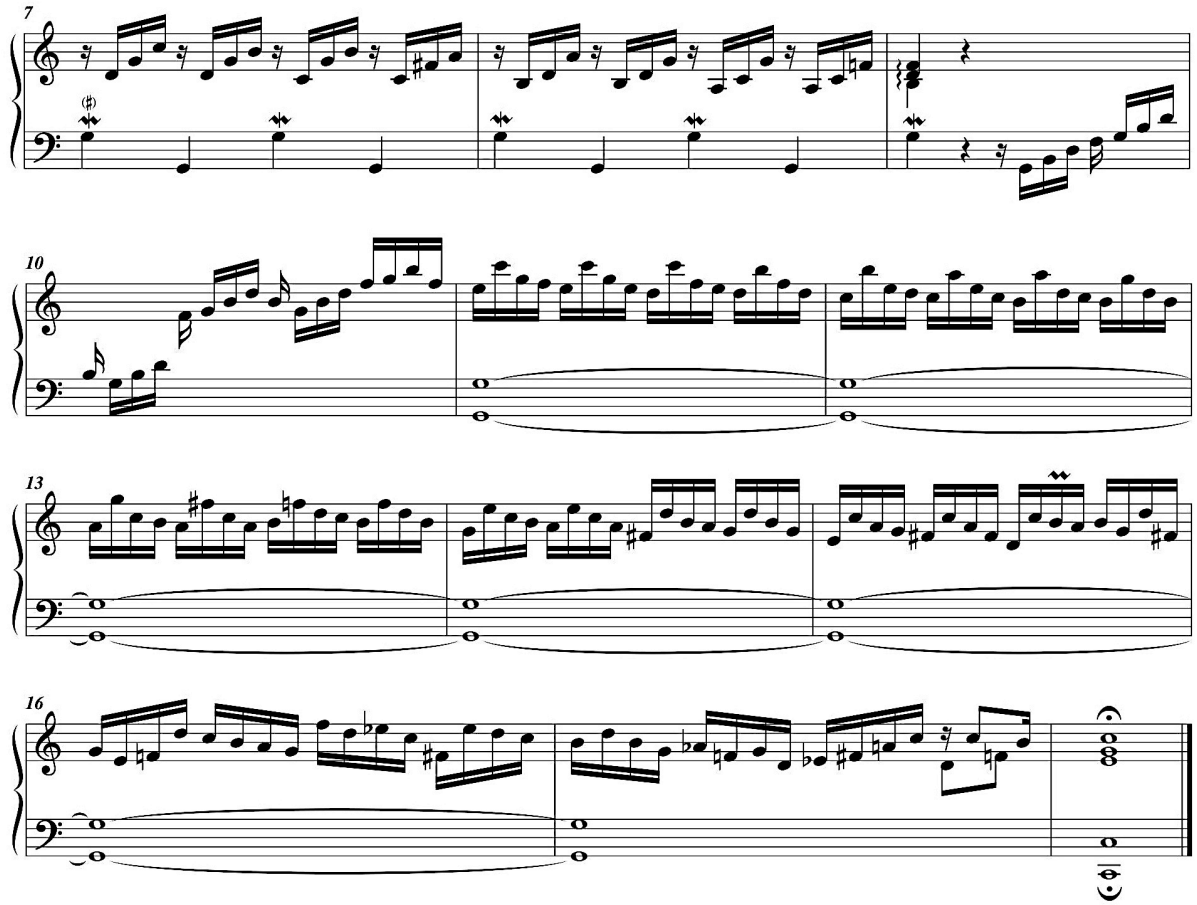


BWV 924a

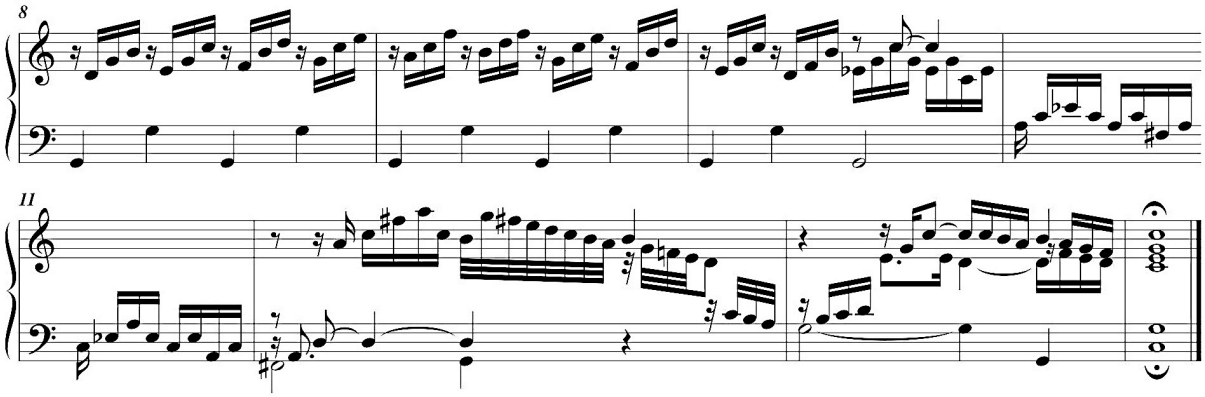


From this point, the two versions can't be collated on a beat-by-beat level

BWV 924



BWV 924a



In tomorrow's post I will reduce both versions to block chords and collate those.

Friday, May 19, 2017
JMT series, part 3a (more on BWV 924 & 924a)

The *Clavier-Büchlein vor Wilhelm Friedemann Bach* (1720 to 1725–6) has been described this way: "it is unlikely that this keyboard book reflects [the child's] very first systematic music lessons. . . . More plausibly it may be regarded as instruction in composition" (Christoph Wolff/ Peter Wollny, "Wilhelm Friedemann Bach," *Oxford Music Online*). Wolff & Wollny place BWV 924a among "Friedemann's own first attempts at composition."

Thus, we must once again be wary of the monumentalizing tendencies in analysis, radicalized through the notion of organic unity, of course, but also through an inevitable tendency in the rhetoric of analysis and its presentation or argument, intensified in the publication-oriented authenticist biases of the nineteenth and early to mid-twentieth centuries. (Not to mention the hardening of attitude about a particular reading that often results from lesson repetition in the classroom.) Perhaps I am myself more than usually sensitive to this at the moment, having just recently finished an essay whose repertoire draws heavily on eighteenth-century Scottish fiddle tunes (link).

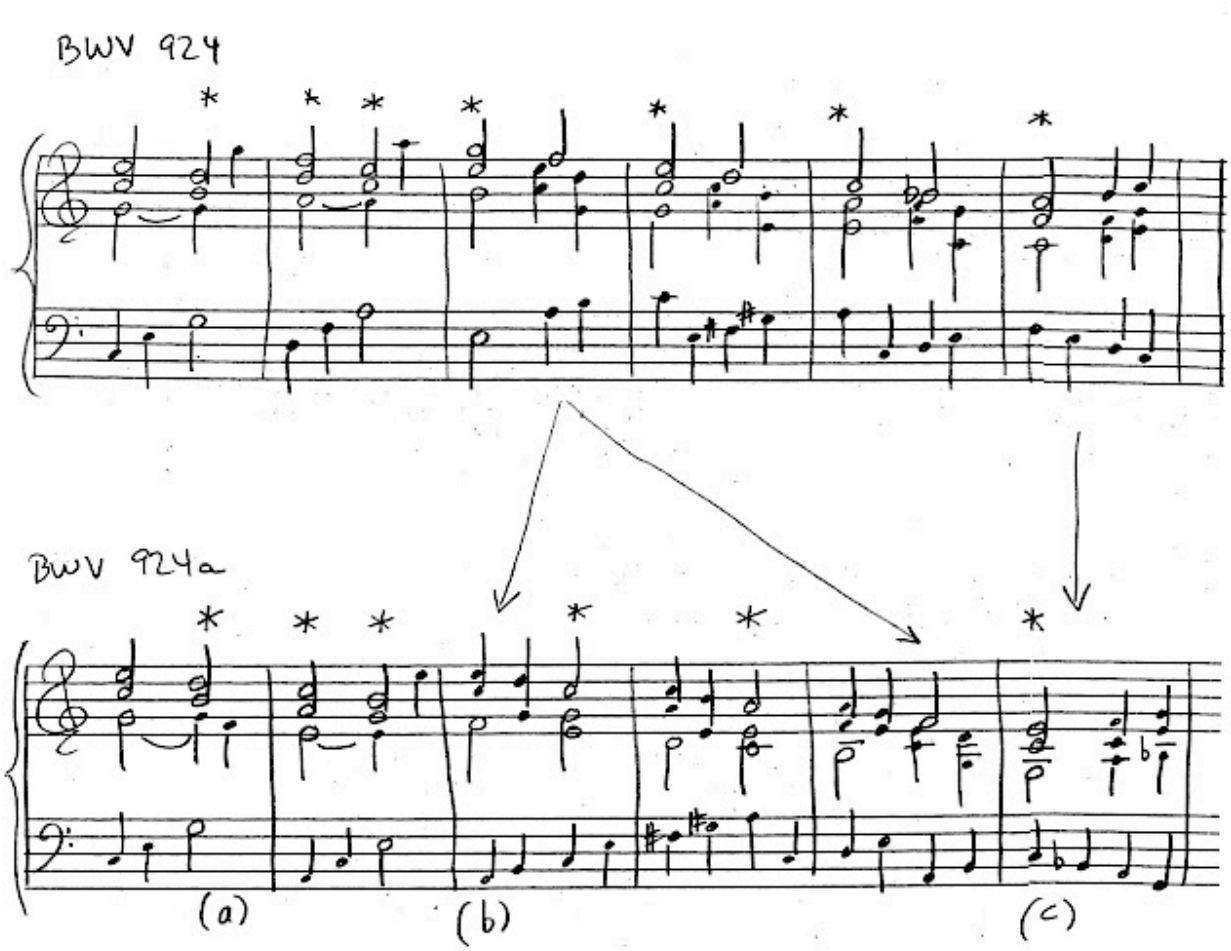
In any case, *Urlinien* and other abstract shapes for BWV 924 and 924a must be regarded *cum grano salis*. Not with respect to their basic legitimacy as readings—the piece, in either version, is so short that one really can hear some of these shapes—but with respect to subsequent claims that might be made. That is to say, the informal nature of the *Clavier-Büchlein* and the presence of BWV 924a undermine any conclusion that one's analysis demonstrates just how BWV 924 is another perfect, gleaming jewel in J. S. Bach's compositional crown, another example of German genius, or another instance of a musical genius manipulating the "tonal system." What we can say certainly is that the two versions are evidence of practice in performance, improvisation, and composition.

The collated block-chord reductions below are intended to show how young Friedemann might have developed his own composition out of his source. First, we assume that he learned to play BWV 924, probably as given in the score but also as its bass line, to which he supplied upper voices in the manner of the Neapolitan *partimento* pedagogy. From this point, he would be expected to use the musical materials to fashion original pieces, the best of which was written into the *Clavier-Büchlein* as BWV 924a.

It is worth asking if BWV 924 is an exercise in composition, what is the task? What is the student's assignment?

If it is the bass figure, as in the simpler *partimento* exercises, then this is a very odd one. The figure of the opening is the rising fifth, so C-G-D-A-E. Bach stops only when the next chord would be an undesirable diminished triad in root position (middle of bar 3 below). In the various documents available on Robert Gjerdingen's *Monuments of Partimenti* website (link), I found only one "rule" (sample progression) focused on a sequence of rising fifths (link), but no *partimento* compositions. The only composition that features rising fifths in its opening is the very last of 44 by Fedele Fenaroli (link) and that uses the Romanesca bass rather than a simple sequence of rising fifths. In this connection, it is interesting that Friedemann abandons his

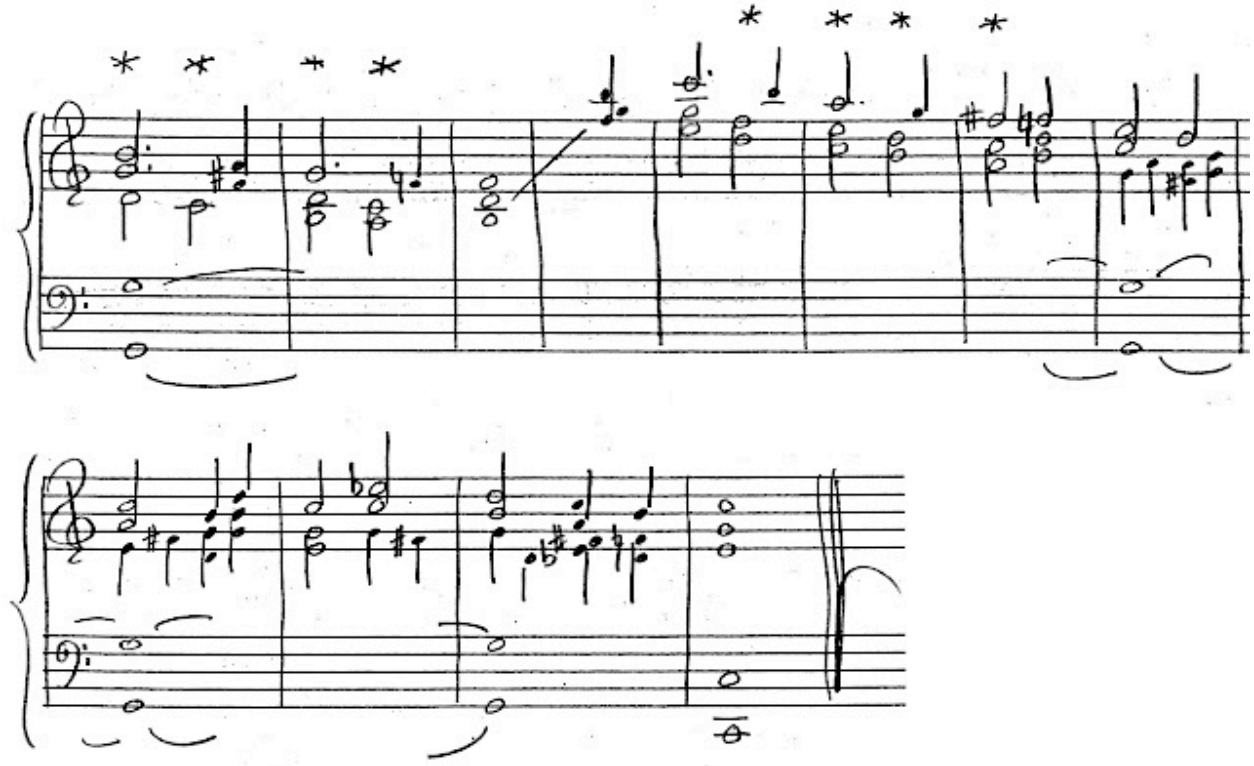
father's sequence almost immediately and converts the figure into the Romanesca bass--at (a)--but then breaks that after four notes to continue in A minor--at (b). Fenaroli has a rule for the Romanesca bass immediately preceding the one mentioned above: link.



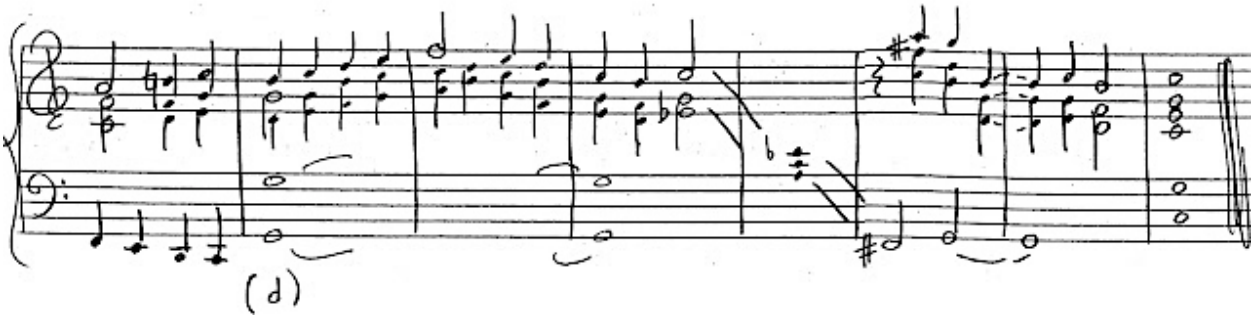
It would seem, then, that the task was to take the given figures and combine them in a different way. Thus, the rising fifth of the opening becomes the Romanesca bass; the pair of 6/5s with stepwise bass has its upper voices rearranged at (b), continuing in sequence for 2.5 bars then merging with the version at bar 3 of BWV 924: see the arrows; at (c), Friedemann expands on bar 6 (literally present in his bar 7--see below) by preceding it with a transposition a fourth below, with the result that much greater attention goes to IV.

BWV 924 clearly also seems to be a lesson in suspensions, beginning with the "easy" ones -- 4-3 over root position triads -- then proceeding to the dissonant 6/5 pairs, then to 9-8. The positions for all these are shown with asterisks (*). (The only common type missing is the 2-3 bass suspension, which, of course, is prominent in the *WTC I*, C Major Prelude, a version of which also appears in the *Clavier-Büchlein*.) Note that Bach Vater continues the suspension work over the extended cadence dominant--see ** below; these are 7-6 figures between the upper voices. Friedemann, on the other hand, abandons suspensions altogether and has some fun with marching triads and dramatic arpeggios in the minor key.

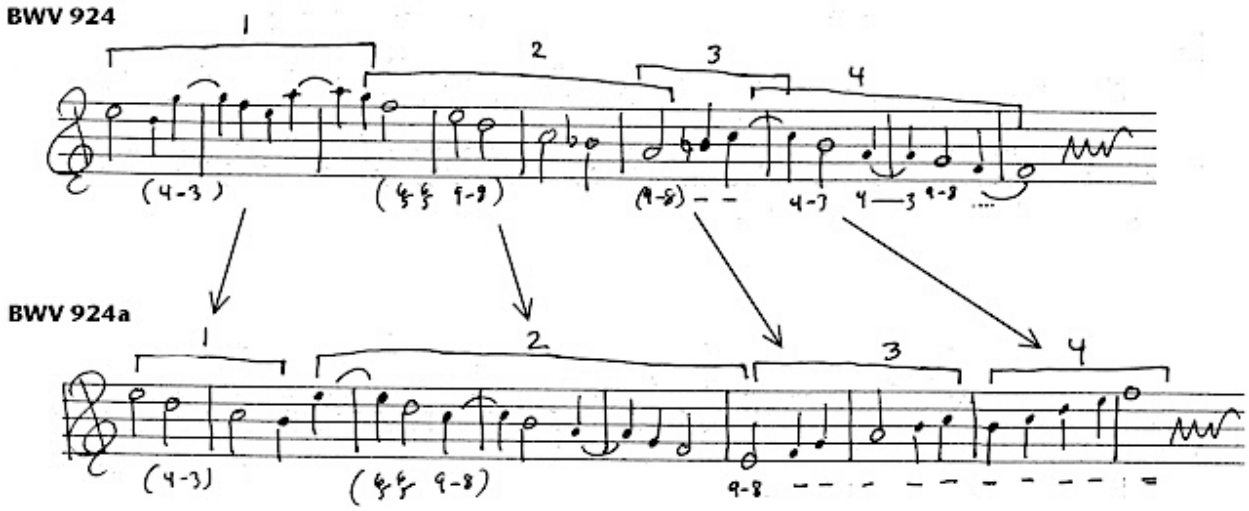
BWV 924, ending:



BWV 924a, ending:

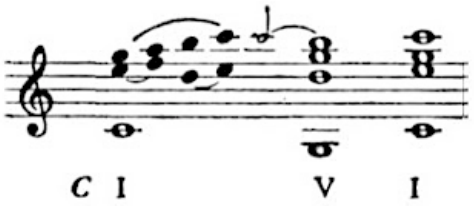


Here is another graphic to compare the two versions: the reduced upper line only, up to the first part of the dominant pedal. Note how the same materials are used in each section, until Friedemann turns to triads (section 3) and reverses the direction of the line (section 4).



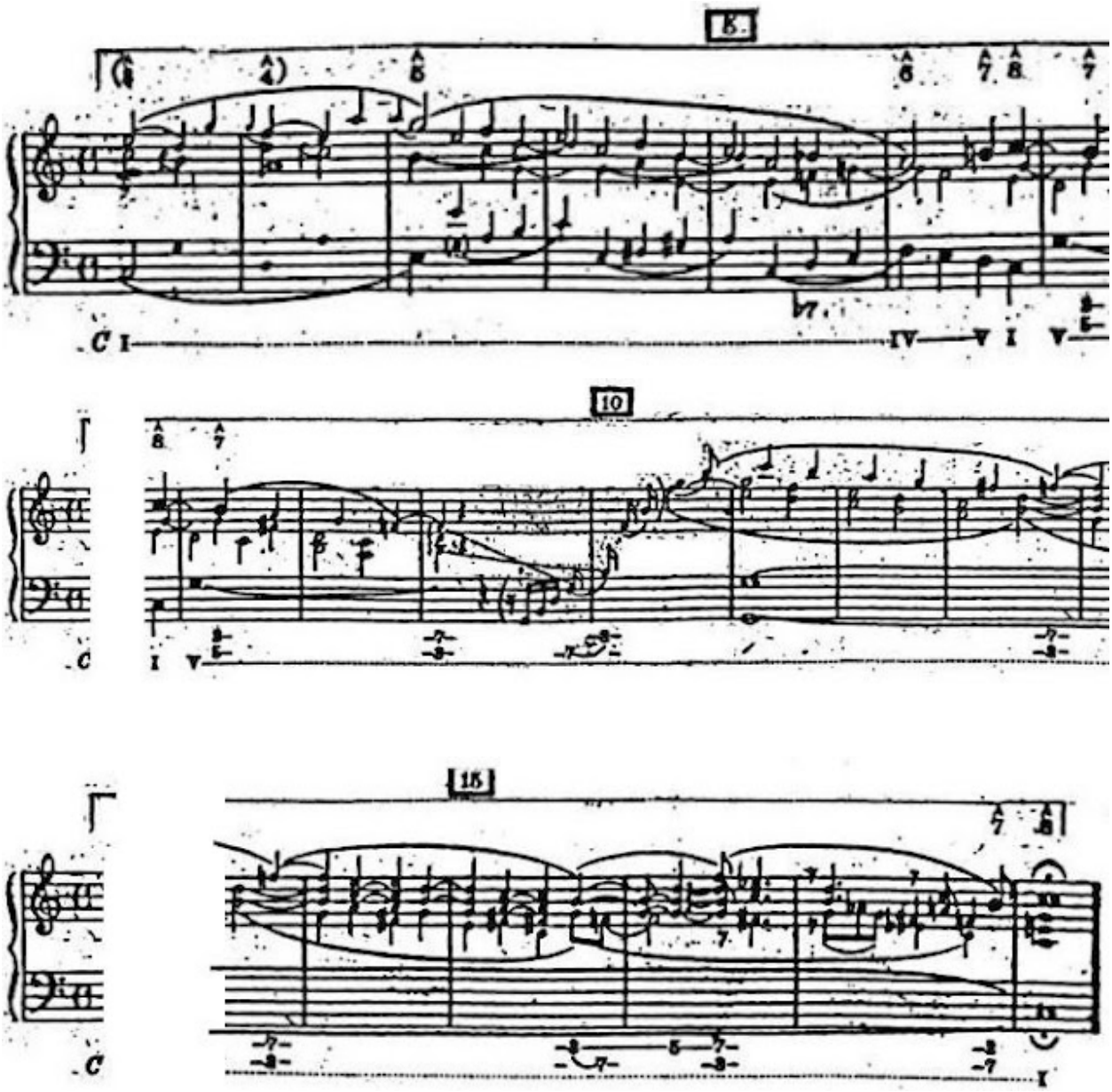
Saturday, May 20, 2017
JMT series, part 3b (more on BWV 924 & 924a)

The earlier of two published analyses by Schenker is in an issue of *Der Tonwille*—see references in the bibliography. It is the only reading with a rising line in his published work.

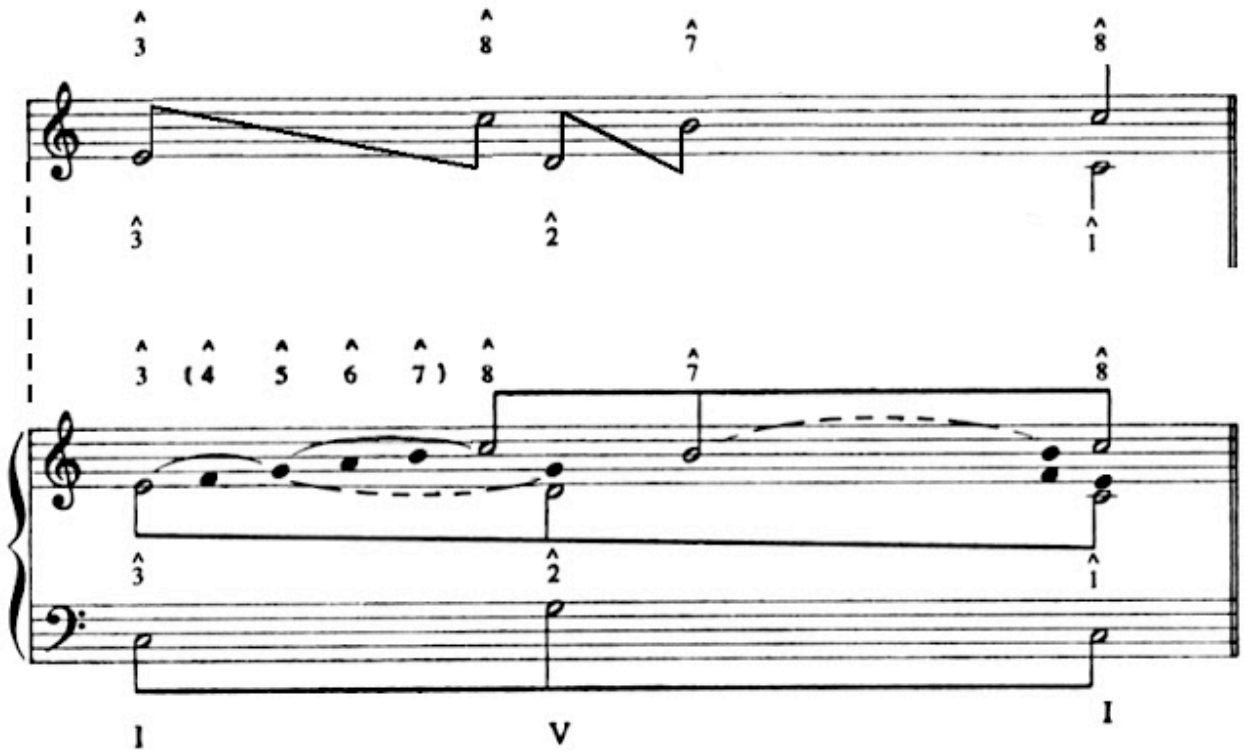


A facsimile of the detailed reading is below. This comes from my own copy, given to me by my former Indiana colleague Vernon Kliewer on the occasion of *his* retirement. You can find a cleaner version in Drabkin and Annibaldi, page 63 (again, see the bibliography). I wrote this in my *JMT* article: Schenker "gives an analysis of the first of J. S. Bach's Twelve Little Preludes in which the essential motion is the 'composing-out of the space of the fourth from G to C.' He describes this motion as accomplished by ^5-^6-^7-^8 over I, followed by a repetition of ^7-^8 over V and I, respectively. . . . By the standards of the fully developed theory, this analysis is unconvincing, but it is more to the point that Schenker's essay contains no comment suggesting that the rising *Urlinie* is in any way problematic. In fact one of his closing comments is, 'After this presentation, who can still doubt that this Prelude, through *Urlinie*, voice leading, and harmony, develops only the triad, the chord of C?'" (276-77; see also the note at the bottom of this post]. I then recount how he changed his mind about rising lines over the course of the next two years. As we will see below, I came up with quite a different reading myself—*Urlinie* from ^5—but on revisiting the matter over this past week, I find Schenker's initial reading of

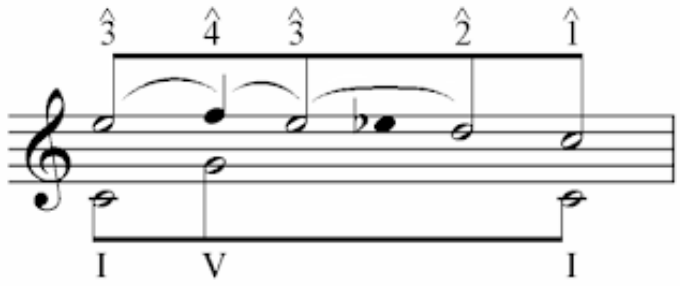
the piece the most convincing of them all. It charts the course of the upper voice beautifully and therefore also matches the bass and its implied (*partimento*) figures.



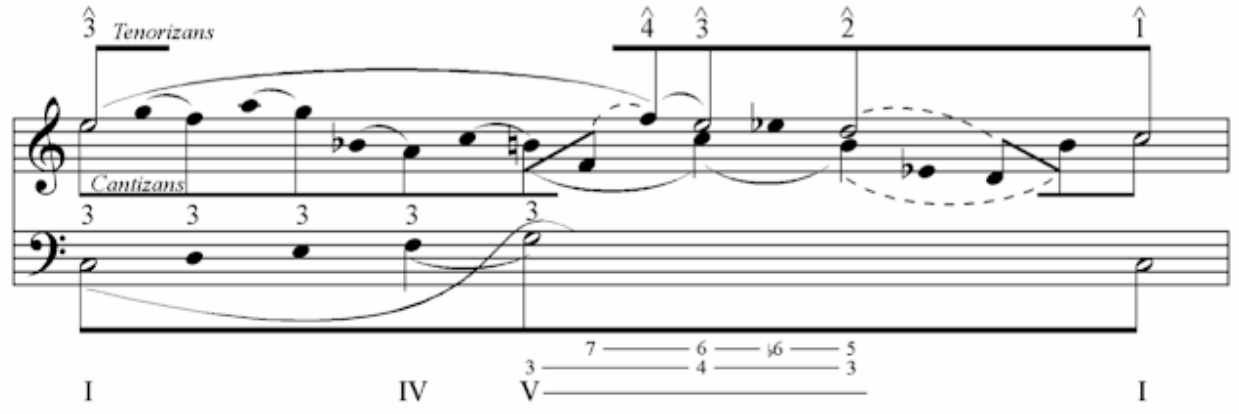
William Drabkin has an equally interesting reading that retains Schenker's upper-voice shapes but expands on them using my three-part *Ursatz* device (from another 1987 article). His graph is the lower system below. In the upper system, I have pulled out a pair of unfoldings as a complementary way to relate the two upper voices.



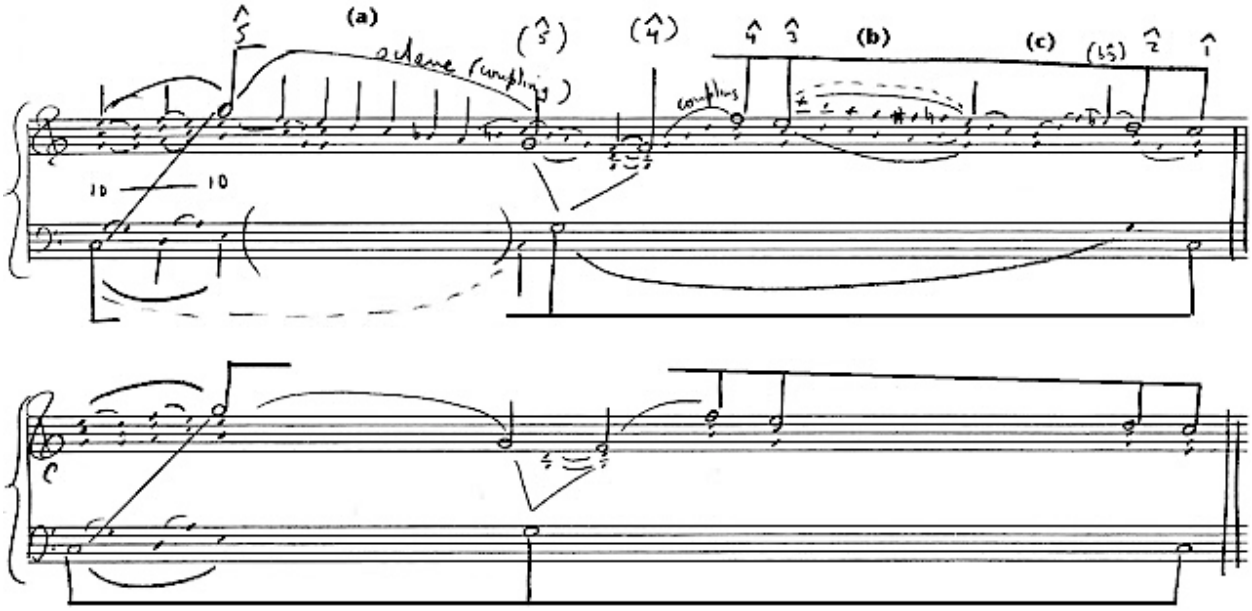
Schenker's later analysis (here in a version from Meeùs, Figure 8) runs from the initial ^3 and shifts a great deal of the earlier-level motion to the pedal-point dominant. Allen Forte and the Forte & Gilbert textbook follow this.



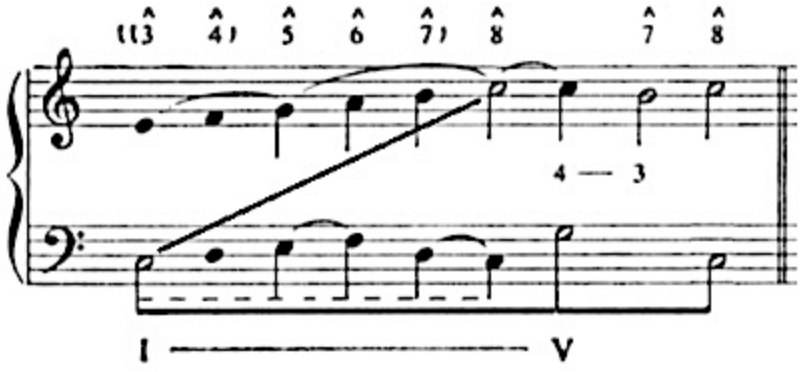
Nicolas Meeùs tries to solve the problem of too much attention to the end by creating a different kind of rising inner voice (the one he labels "Cantizans").



I have an unpublished analysis, probably from the 1980s, in which I read the Prelude from ^5. My octave couplings -- at (a) -- imitate those of the *WTC I* C Major Prelude. At (b) sixths elaborate from above, starting from a unique C6 cover tone. At (c) I might have unfolded a third from B4 to the open note D5.



Note: I am embarrassed to say, thirty years later, that I seem to have mischaracterized Schenker's *Tonwille* background: "the graph of the piece shows all six upper-voice tones as large notes (that is, as *Urlinie* tones) with a subordinate *Anstieg* leading to the ^5" (277). As you can see from both background and *Urlinietafel* above, this is not the case. The *Urlinie* does consist of all the labeled notes, except the opening ^3 & ^4, consistent with Schenker's conception at the time. (He repeatedly refers to "the composing-out of the space of a fourth" in the *Tonwille* essay.) If we do read the background strictly according to notation as in *Free Composition*, then the background is an ^8-^7-^8 neighbor figure: see below (adapted from Drabkin and Annibaldi's example 6). This is Drabkin's reading above without the structural alto.



Saturday, September 2, 2017
JMT series, part 3c (on BWV 924 and 924a)

The introduction to the *JMT* series (link) listed the compositions discussed, with musical examples, in the main text of my 1987 *Journal of Music Theory* article, *The Ascending Urlinie*, along with those named in the notes.

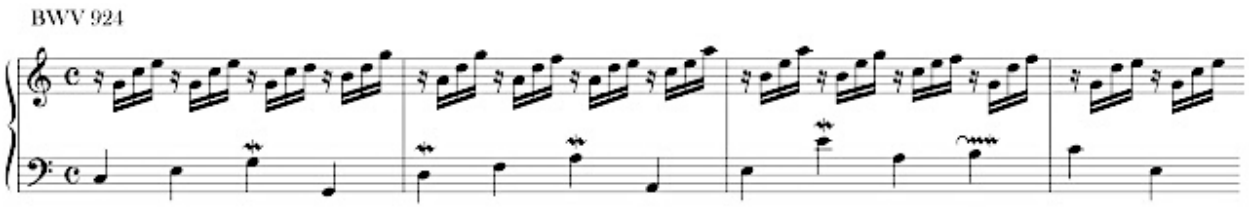
The introduction, part 2 (link), added to the list those compositions analyzed by others and only mentioned in the main text of the article. Among those was one composition that merited further discussion: J. S. Bach, Prelude in C Major, BWV 924. In the same post, I reproduced the score and collated it with its variant BWV 924a. Both versions appear in the *Clavier-büchlein vor Wilhelm Friedemann Bach*, and scholars seem to agree that the latter was probably written by Friedemann.

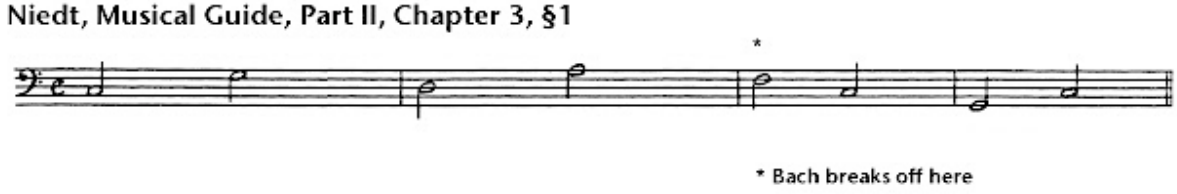
In two subsequent posts -- JMT Series, part 3a (link) and part 3b (link) -- I focused first (in part 3a) on a comparison of the two versions, assuming that BWV 924 was a pedagogical model that Friedemann was expected to use as the basis of a compositional exercise. In part 3b, I discussed several Schenkerian analyses of BWV 924: Schenker himself in *Tonwille*, William Drabkin, Nicolas Meeùs, and my own reading from ^5 (from sometime in the 1980s).

In this post (3c), I add another pedagogical note. In a subsequent post (3d), I will offer some additional notes on Schenker's reading.

In part 3a, I noted that the ascending fifths series that begins BWV 924 (but which Friedemann short circuits and turns into the Romanesca bass) appears only rarely in the documents of the partimento tradition. It can be found, however, in Johann Friedrich Niedt's *Musical Guide*, a work now generally considered to have been the basis of J. S. Bach's pedagogy (Hiemke). In *Meaning and Interpretation of Music in Cinema* (190-94), I detailed Bach's adoption of one of Niedt's basses -- which he provides with multiple variations -- in the *WTC*, C Major Prelude.

BWV 924 seems to have an obvious source in another of Niedt's basses for variation:





From this it would seem clear enough that the bass is a foundation, a given, and the upper voice(s) are variable. It also becomes clearer that BWV 924 was indeed intended as a demonstration of "variation" -- or compositional development out of the incipit offered by Niedt's brief model. If so, then the idea of BWV 924a as arising out of an "assignment" is rendered even more plausible.

Sunday, September 3, 2017
JMT series, part 3d (on BWV 924 and 924a)

Schenker published an analysis essay on BWV 924—he also comments on BWV 924a—in the fourth of the ten-volume series of pamphlets called *Der Tonwille*, the title translated authoritatively if infelicitously as *The Will of the Tone* (Schenker 2004). I have already discussed his reading in part 3b (link), where I said that, although I had rejected Schenker's reading (with its ascending *Urlinie*) in the *JMT* article of 1987, now I find it much more appealing and, indeed, preferable to other Schenkerian options.

I reproduced Schenker's graph from my personal copy of the volume, and commented that "[At the time,] I came up with quite a different reading myself—*Urlinie* from ^5—but on revisiting the matter over this past week [May 2017], I find [Schenker's] first reading of the piece the most convincing of them all. It charts the course of the upper voice beautifully and therefore also matches the bass and its implied (*partimento*) figures."

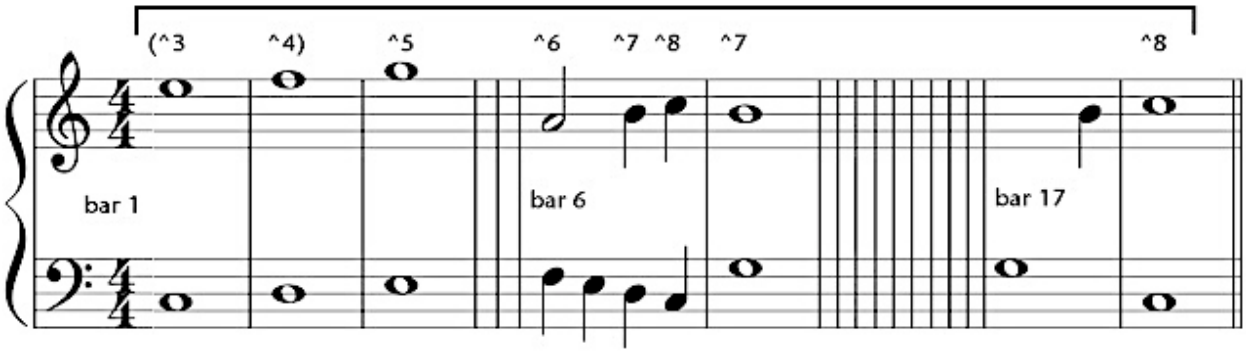
As the examples in that post show, "them all" means Schenker's original reading with a rising line; later readings with descent from ^3 by Schenker, Nicolas Meeùs, and Matthew Brown; my alternate reading from ^5; and William Drabkin's reading from ^8 (which actually conforms most closely to Schenker's notation of the background--though not his text commentary--in the *Tonwille* essay).

As he does in other analytical essays in the *Tonwille* series, Schenker begins by showing the "ground-plan," in this case the composing out from a fourth (G5-C6) by gradual accretion of inner voices, then a short linear prefix (E5-F5-G5) elaborated with neighbors, and finally the insertion of bass tones to achieve consonances without parallels. He says that "these interpolated roots . . . are subsumed, along with the neighbor notes, under the concept of a dissonant passing motion, so that they lack the significance of harmonic design in spite of their unbroken progression by fifths" (141-42). This "lack of significance" happens to cover the bass progression as Bach borrowed it from Niedt. It is an irony—though not a lovely one—that Schenker ignores the basis in figured bass practice represented by Niedt and that by all accounts was consistently maintained in Bach's teaching, in favor of an abstract hermeneutics that could only be derived ultimately from Rameau's pseudo-Newtonian structure of tonic, upper dominant, and lower dominant, as that model grounded the harmonic theories (but also the experimental practices) of the nineteenth century.

Not surprisingly then, Schenker misses altogether the compositional assignment as I described it in part 2's post: He says "For the further decoration of the setting the master employs

suspensions." That suspensions are built on top of the bass progressions is obvious enough, but the master is in fact doing something unexceptional: one may find in hundreds of *partimenti* a pedagogical progression that leads to the invention and performance of such devices. Schenker is undeterred: "It is an eternal, irrefutable law of creative nature to show life itself openly, but to keep hidden the germ from which it springs. The deep wisdom of the great German masters, to fulfill this law consistently in their artistic creations, too, in the least of them as in the greatest, truly cannot be praised enough!" (142). I have already dealt with the absurdity of claims like this in part 3a (link), and since the rest of the analysis follows in a similar vein, we can safely ignore it. I would, however, like to provide a summary of Schenker's account of the remainder of the Prelude in terms of its elaboration of the *Urlinie* and also comment briefly on his radical (but not unexpected) misconstrual of BWV 924a.

Below is my rough notation of the *Urlinie* and its bass, as pulled from the graph.



See paragraph 4 above for the "Anstieg" of bars 1-3. The connection between ^5 and ^6 is described similarly in the essay, the descending seventh-line being progressively elaborated by the lower parts. Of the important motions of bar 6, he says almost nothing: "After the fourth-progression has come to an end in bar 6, the leading tone appears immediately in bar 7." Considerable attention is then given to the elaboration of the dominant and that leading tone. Because "the dominant [chord on the first beat of bar 7] still lacks the seventh," the eleven bars of the cadenza "spin a tale" that involves appearance and disappearance of this seventh and the leading tone. He then invites us to "acquaint ourselves with the miraculous fruits of this profound narrative art." Schenker finishes his account with the observation that "For the unfolding of his God-given powers, even eighteen bars were enough for Bach."

It is hardly surprising, then, that Schenker denigrates BWV 924a. "If one also observes the stasis of the third E5 in bars 1 and 2 (how misleading the descent to B4, when E5 is recovered again immediately after it!), if [--additional objections here--]. . . then one has every justification to declare this version with certainty to be an earlier one, perhaps even a draft." Schenker's conclusion, as we know, is wrong in almost every respect.

Fortunately for us, the translator, Joseph Dubiel, with experience as a professional composer, hits the mark in a footnote:

> In many respects the alternative version looks like a rearrangement of figures that are

> used sequentially in the principal version into different sequences, especially ones moving in opposite directions to their originals. Thus the second bar of [Friedemann's] version is parallel to the first, but a third lower (instead of a second higher), the bass of the dominant reached in bar 8 alternates G2-G3 (instead of G3-G2, as in bar 7 of the principal version), and the figuration over this bass rises (instead of falls).

The reader is referred to *Schenker Documents Online* for an excellent summary of the content and history of the *Tonwille* series, and of course also to the editor's introduction to Schenker 2004 & 2005. For further explanation, context, and critique, see Lubben 1993 & 1995, and Clark 2007.

Postscript:

Matthew Brown discusses two analyses of BWV 924, the first of which closely follows Schenker's from *Free Composition* (Brown 2005, 126-139). But since Brown's readings are used to demonstrate his theory, which if anything hardens still more some of Schenker's assumptions, they offer nothing that's useful to us here. In general, Brown's theory is a "philosophical" rationalization of Schenker's theory; the other (and precedent) rationalization of Schenker—by Lerdahl and Jackendoff—along the lines of cognitive science models (as they stood in the early 1980s) but tempered by Lerdahl's compositional intuitions, is more intellectually creative and more practical.

---------- Added October 2017 ----------

Two articles on keyboard-based pedagogy, improvisation, and composition from *Journal of Music Theory Pedagogy*

These are:

Gross, Austin. 2013. "The Improvisation of Figuration Preludes and the Enduring Value of Bach Family Pedagogy." *Journal of Music Theory Pedagogy* 27: 19-46.

Callahan, Michael. 2012. "Teaching Baroque Counterpoint Through Improvisation: An Introductory Curriculum in Stylistic Fluency." *Journal of Music Theory Pedagogy.* 26: 61-99.

Neither discusses BWV 924 or 924a, but both pursue topics directly related to my commentaries above.

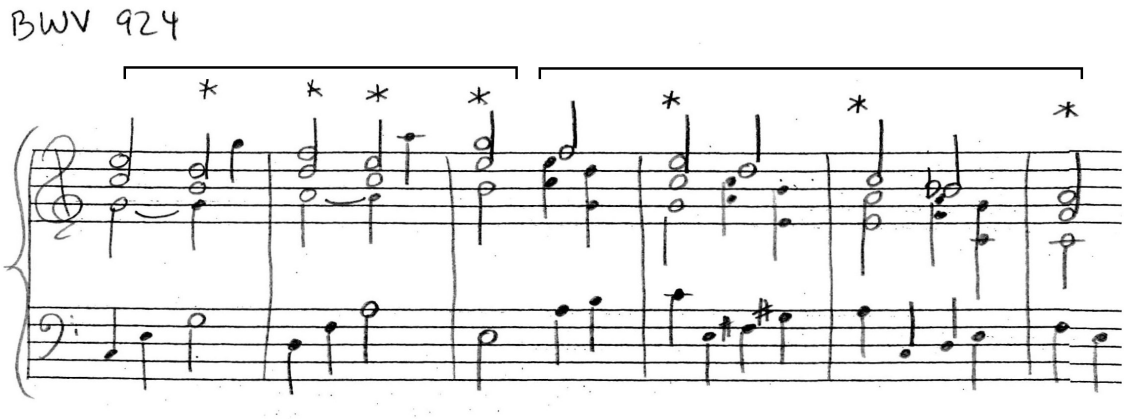
I begin with Gross 2013. The author elaborates on several points I have also made above with respect to the integration of keyboard playing, improvisation, and composition in the pedagogy of J. S. Bach. In the course of this, he provides multiple examples of the rule of the octave and the C Major Prelude from *WTC I*, as well as a relevant and rich bibliography. He

makes a particular point of kinetic -- or, we might say, rote -- training through repeated figures:

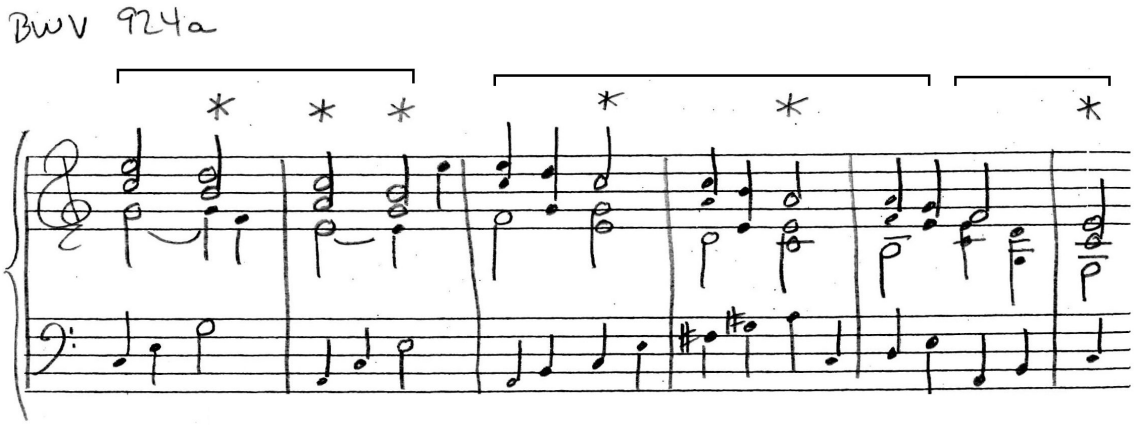
> When students encode voice-leading principles . . . into hand positions at the keyboard, they group discrete information into larger patterns, uniting voice-leading and harmony. Grouping these hand shapes, known by German Baroque musicians as *Griffe*, or grips, into a comprehensive overall hand position plan makes this knowledge accessible in performance, and provides a physical groundwork for the improvisation of chord alterations and ornamentation. Here, the physical motion of the hands reinforces conceptual mastery and enables creativity. (Gross 2013, 20)

All of this relates in obvious ways to figuration preludes, which Gross explores at length, and to the pedagogy of the *partimento* tradition, which he mentions.

Returning, then, to an example in the post for 19 May 2017, reproduced earlier in this Part of this document, we can see (again) the two (now bracketed) sets of repeated figures, each of which would require one set of fingerings, in the opening of the reduced version of BWV 924. Asterisks indicate locations where suspensions are applied in the score.



Friedemann doesn't duplicate the progression, supplying new figuration, but instead rewrites the progression while keeping the overall design:

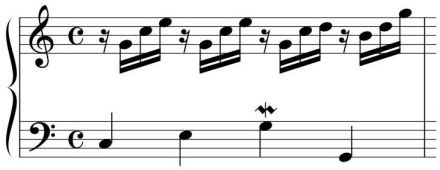


In addition to the kinetic training in the *Griffe*, Gross emphasizes a four-part compositional plan that can be derived directly from the rule of the octave:

> Carl Philipp Emanuel Bach advised using a four-part plan for improvising preludes: an opening tonic pedal, a bass octave, a dominant pedal, and a closing tonic pedal. After describing this formal outline, he provided specific tonal models for each of these types of sections. J. S. Bach's introductory figuration preludes follow this four-part plan and demonstrate salient aspects of the tonal models that his son presents, suggesting that C. P. E. Bach was in part transmitting some of his father's instruction. . . . These models and the various techniques employed in the different versions of J. S. Bach's introductory figuration preludes provide evidence of this creative tradition and demonstrate the fruitfulness of the model. (Gross 2013, 19-20)

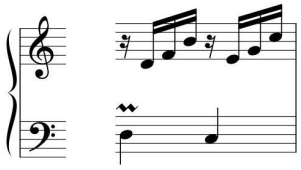
The elements of this four-part plan are readily observable in both BWV 924 and 924a:

opening tonic (pedal)



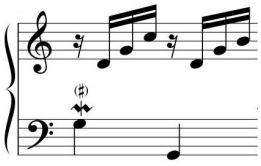
In BWV 924, the opening tonic is elaborated through progression rather than simply held as the pedal point that would be a more common opening for a toccata or an organ prelude.

bass octave



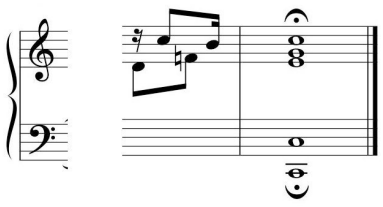
The bass octave (or in this case the tonic return) is reached, as in the plan, but -- just as in the C Major Prelude of *WTC I* -- is not given undue attention.

dominant pedal



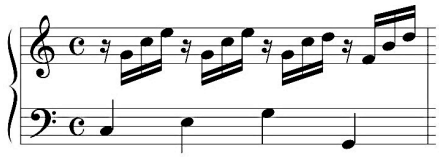
Rather, the dominant pedal appears immediately and makes up almost all the second half of the prelude.

closing tonic (pedal)

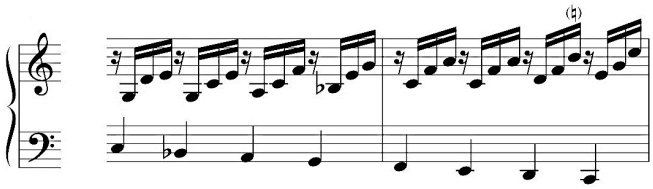


In this instance, the final tonic is notated as a long-held chord rather than another pedal point passage. One can guess, however, that a student with sufficient skill to play the figures of this prelude might be expected to invite his own figures at this point.

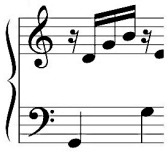
opening tonic (pedal)



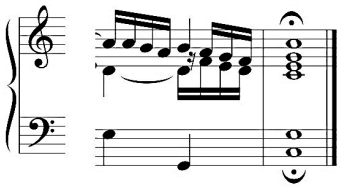
bass octave (twice)



dominant pedal



closing tonic (pedal)



In BWV 924a, the same elements are present.

Friedemann's only diversion from the four-part model as presented in BWV 924 is to expand on the bass octave to manage it literally as a move down from the initial C3 to C2, in the course of which he shows off a bit with a "wedge" version of the rule of the octave.

Callahan 2012 is a detailed description of an entire undergraduate 18th century counterpoint course that is based on keyboard training and elaboration of models,

> beginning with the simplest two-voice textures and progressing through more complex techniques in three voices. . . . Most of it demands no more technical facility than a diligent non-pianist could develop, so it is suitable as the keyboard component of any course in counterpoint, written music theory, or aural skills.
>
> What is the payoff of redesigning a curriculum to feature improvisational learning? Paradoxically, my students learned to improvise counterpoint more easily than they learned to write it; the quicker method is also the more sophisticated one. The improvisations were creative, not just correct; the improvisers invested themselves in the learning process as something musical and even fun, rather than dismissing it as intellectual "theory homework." (96)

It is not difficult imagining a teenage Friedemann -- and later on his younger brothers -- feeling the same way.

---------- End Added October 2017 ----------

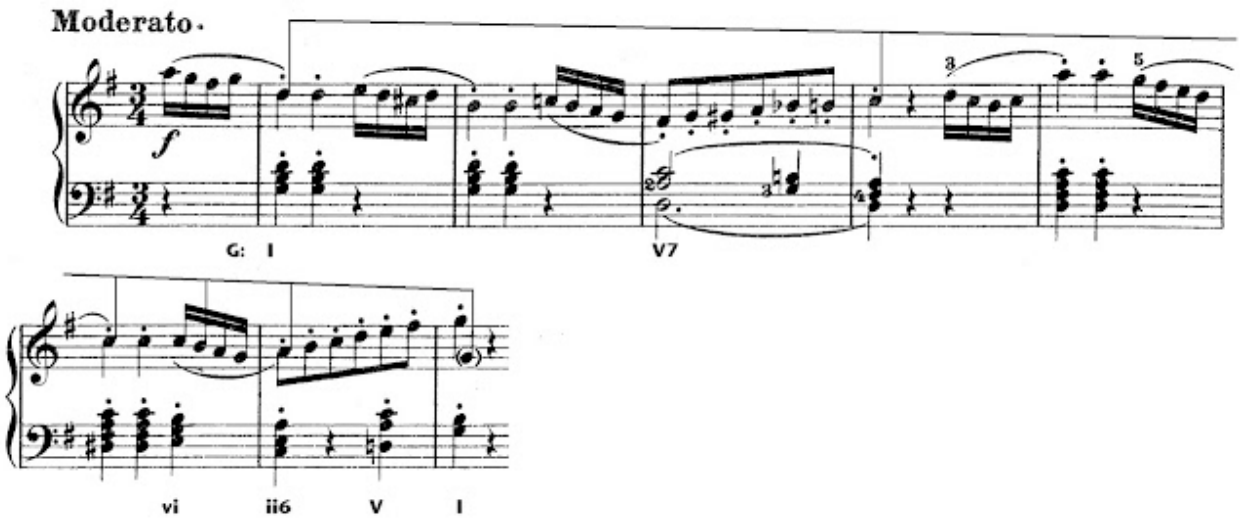
Part II: Note 28 (simple rising lines)

Wednesday, June 7, 2017
JMT series, part 4a-1 (simple rising lines)

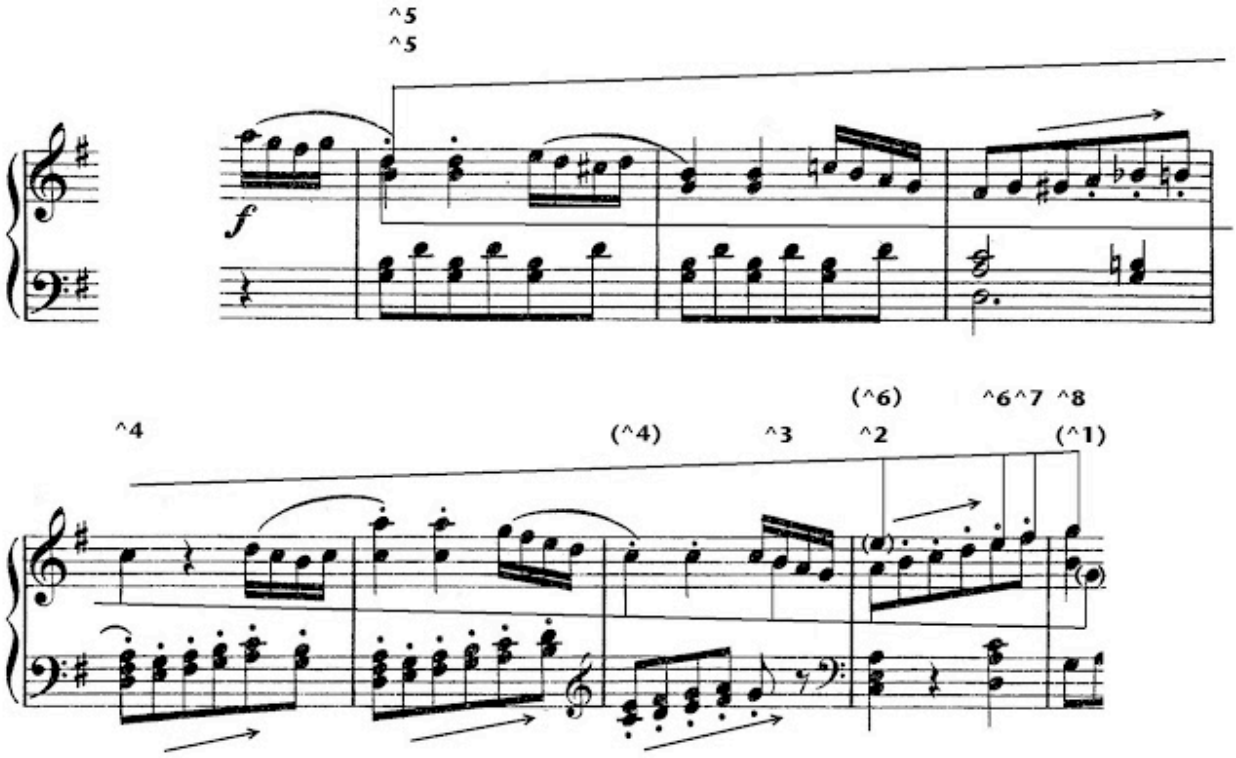
Note number 28 is the first in my article "The Ascending *Urlinie*" *(Journal of Music Theory* 1987) to contain a list of additional examples. In the article I wrote that motivic foregrounding and layering did not necessarily generate rising background lines. Here is my text for the first example:

n28: The Menuet of Haydn's Symphony no. 100 is a case in point. In the first period (measures 1-8, which stand for the whole), the initial motion is strongly downward, but the final cadence produces a clear ascent from ^5 to ^8 in the upper-most part.

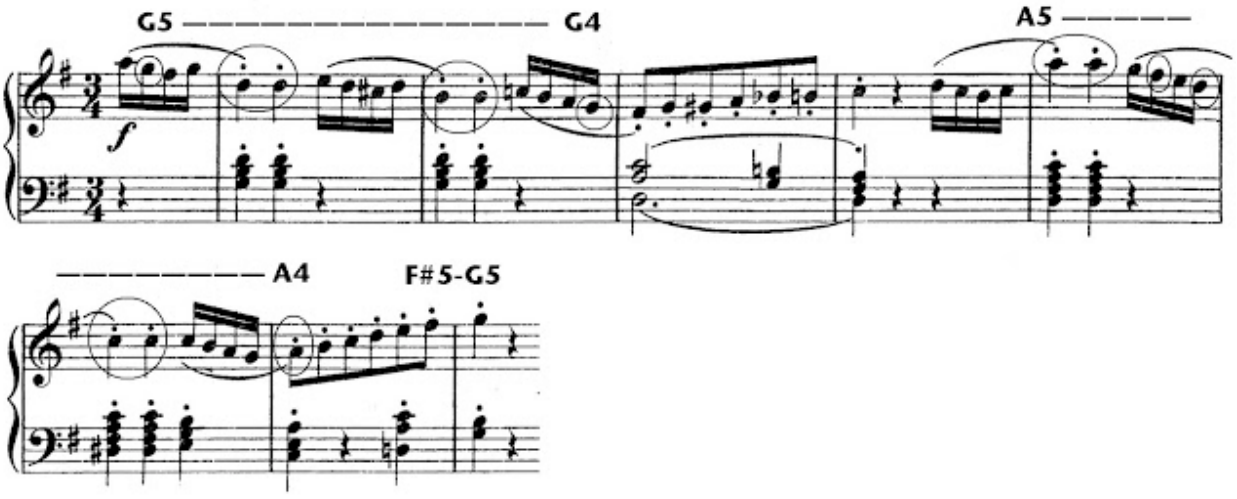
Thinking of this in Schenkerian terms—as I was in 1987—the rising line is not workable in the theme's first presentation because it doesn't mesh well with the bass, especially in bars 5-6, where one would have to imagine a doubling of bass and soprano, never a good idea. It's much easier to build a line in this way: D5 initiates a fifth-line; to C in bar 4, recapture C in bar 6, B on the last beat of that bar, then A in bar 7, and an implied G in bar 8. The ascending scale in the cadence is boundary play. See this version here:



In the reprise, on the other hand, the chromatic passing tone D# in the bass (from m. 6) is gone, and a string of diatonic figures, all rising, take over the lower parts, directly linking the chromatic scale fragment to the diatonic scale fragment (see the arrows in the figure below). As a result, the rising line from ^5 to ^8 has a clear path and pitch design can be read as well-matched to the important aspects of expression.



Nevertheless, nowadays I think that octave shapes work just as well as lines to describe the frame of this theme. In the first phrase, the ornamented arpeggiation that brings G5 down to G4 is only answered meagerly by the rising chromatic scale in bars 3-4. The second phrase does better, as A5 to A4 is answered by the diatonic scale that brings the close back to G5.



*The text above was repeated in the blog post from my essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century*, published on Texas Scholar Works: link.

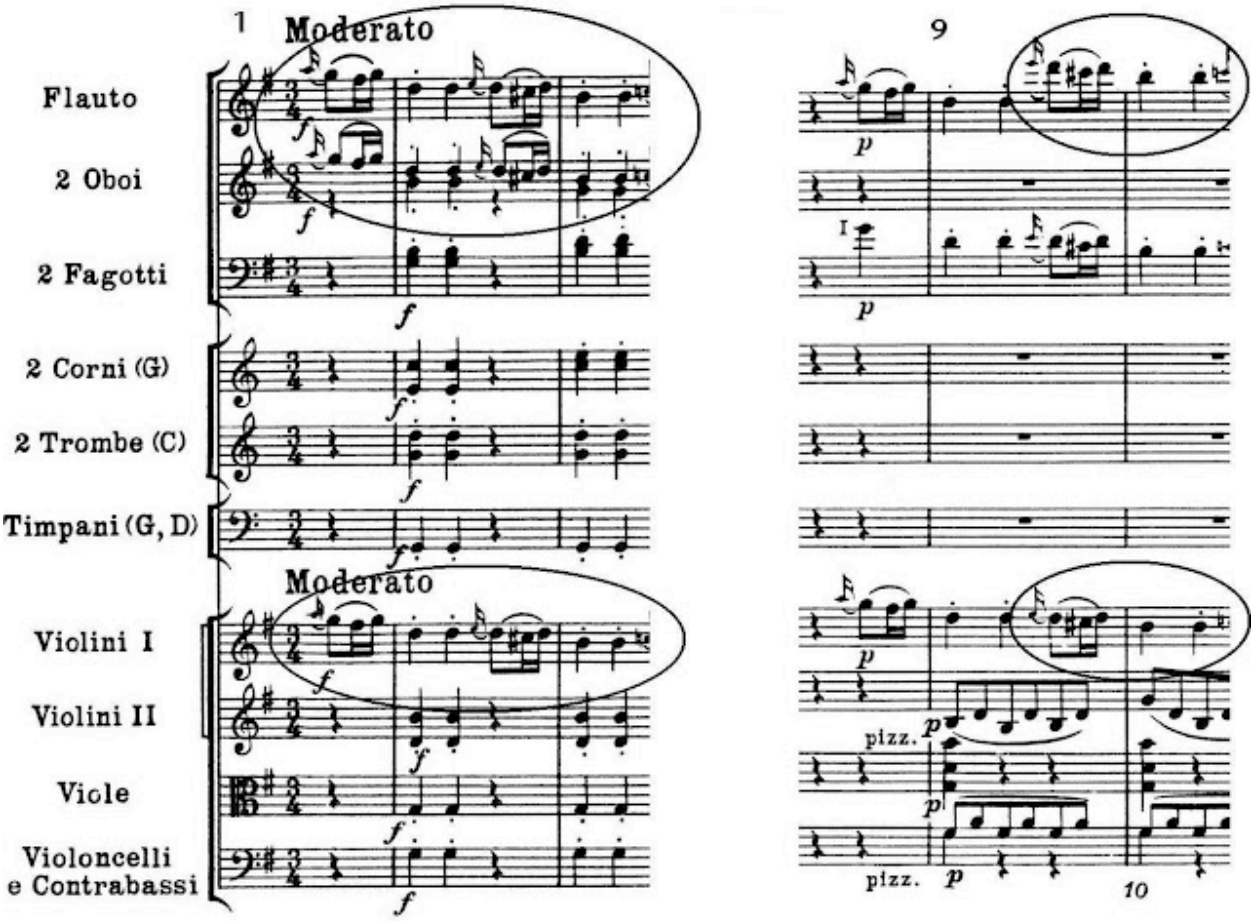
Thursday, September 14, 2017
JMT series, part 4a-1 postscript

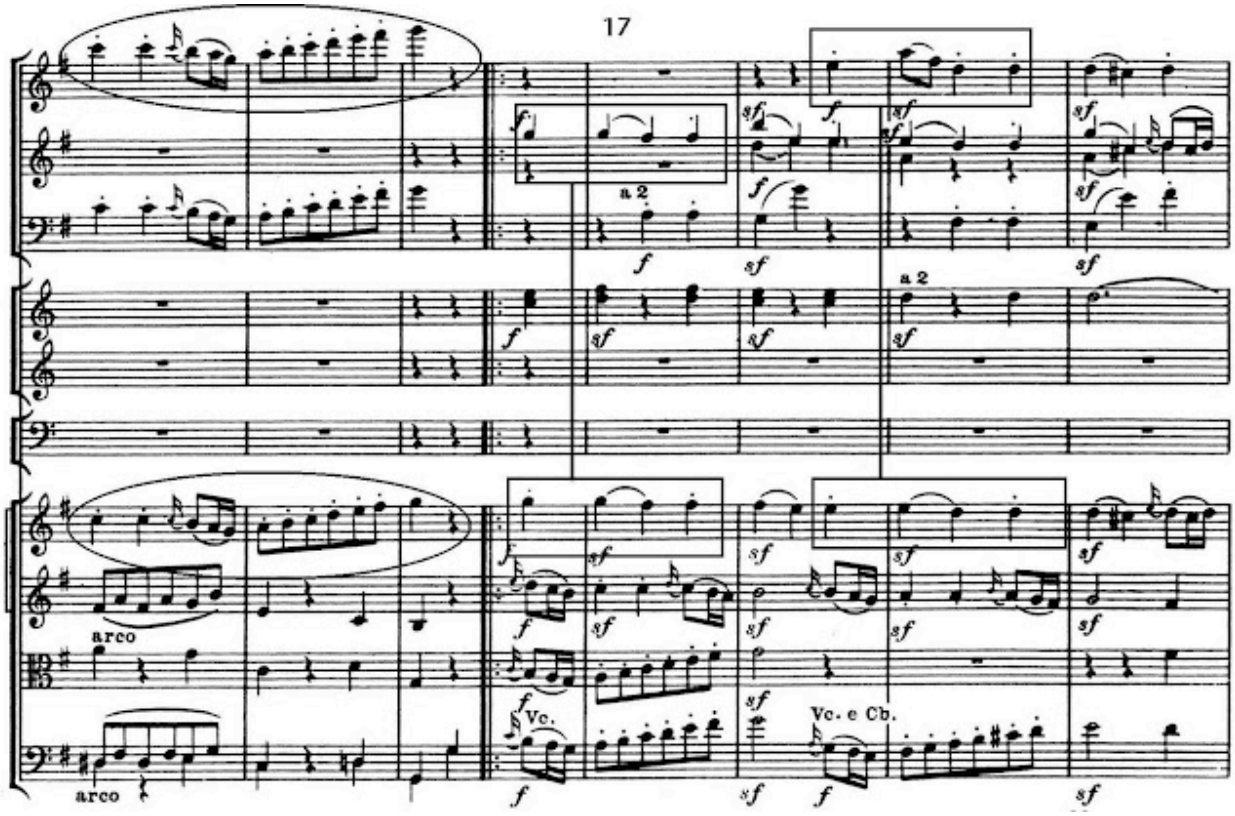
Work for a post about the Scherzo in Beethoven's Second Symphony [see Part IV below] involved examining the orchestral parts. I found that the upper winds "overshot" ^8 in the final cadence, complicating my reading of a simple rising line (those "extra" notes had been deleted from the piano reduction I relied on during research for the 1987 *JMT* article).

Having found that, I decided to re-examine some of my analyses of Haydn symphony third movements. Symphony 100 produced some interesting results.

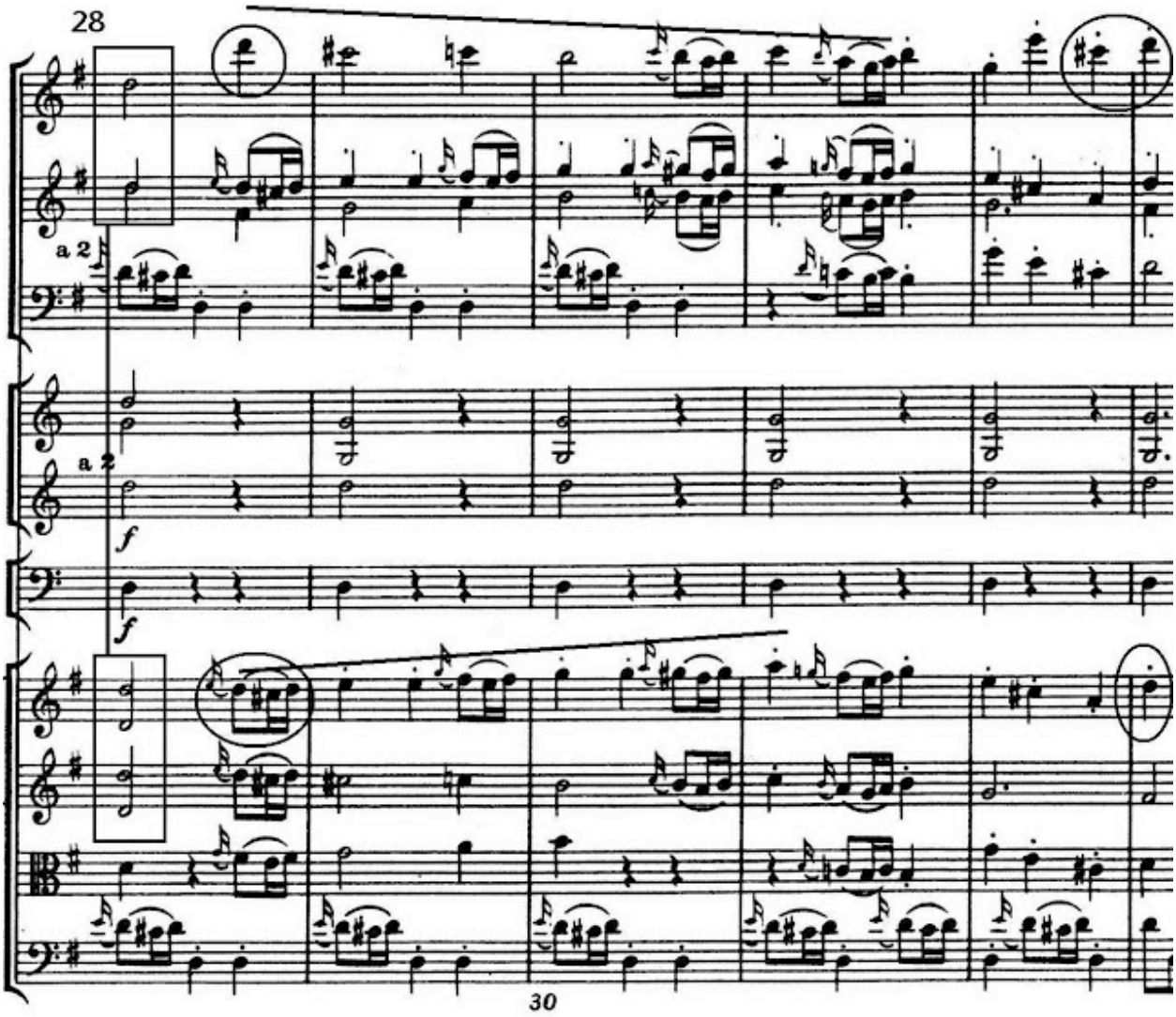
I noted above that the inverted arch shape of the opening melody worked against a rising line, but the orchestration in fact plays on a low-then-high registral pairing throughout that supports the rising line at a higher level.

In the A-section, the flute and the first violins begin in the same octave -- circled below -- but in the re-orchestrated repeat (bars 9-16), the flute plays an octave higher -- circled notes in bars 9-10; see also bars 14-16 in the second system below.

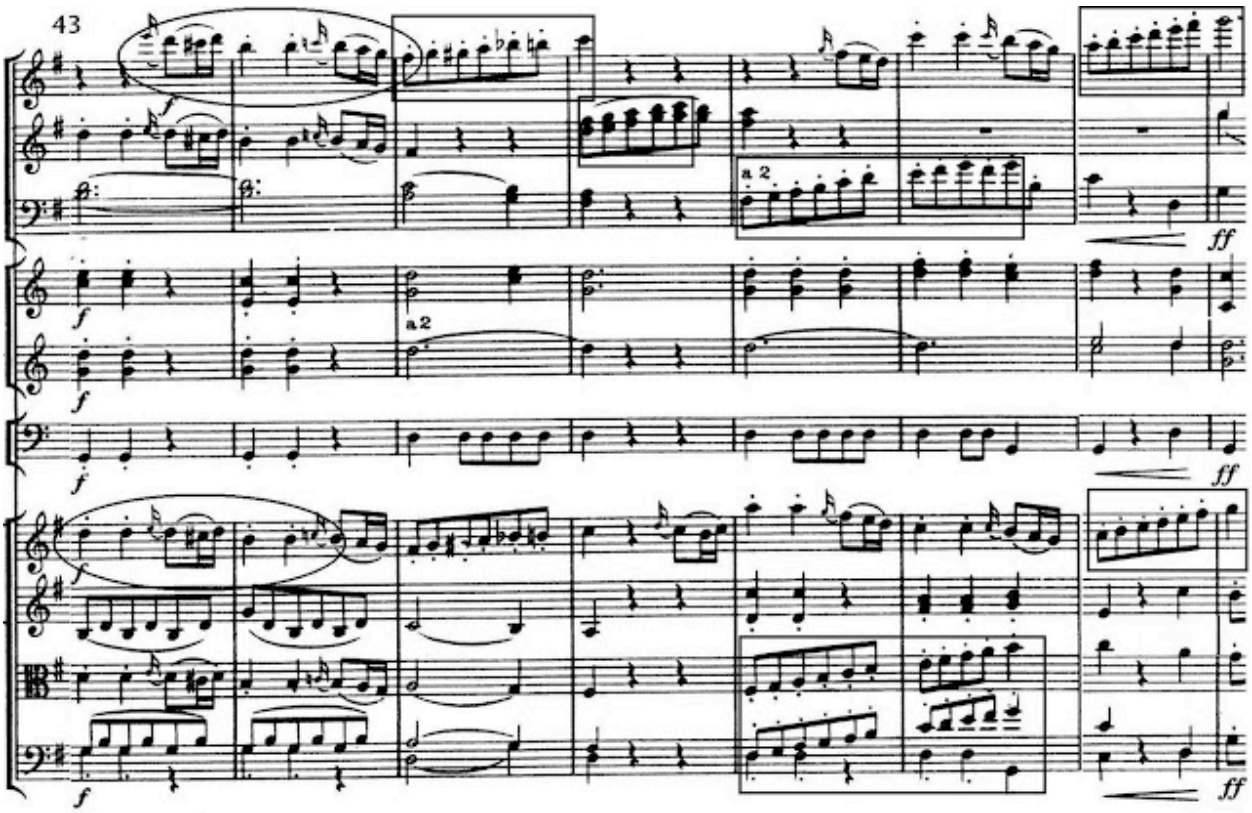




The upper winds rejoin the first violins in the B-section -- boxed notes in bars 17 ff above. This holds till the stop on V in bar 28 -- see boxed notes below. After that an interesting wedge figure brings out the registral differences as the flute moves chromatically down from D6, then returns to it -- circled notes and line -- while the first violins (and first oboe) rise from D5 before likewise returning to where they started.



The reprise is 8 bars rather than 16 and it combines the orchestrations of the two versions from the A-section: brass and timpani play as in bars 1-8 while the strings and winds play as in bars 9-16, except for the addition of the persistent rising figure (boxed) that motivically connects the ends of the first and second phrases and brings particular clarity to the flute's upper-register scale in the structural cadence.



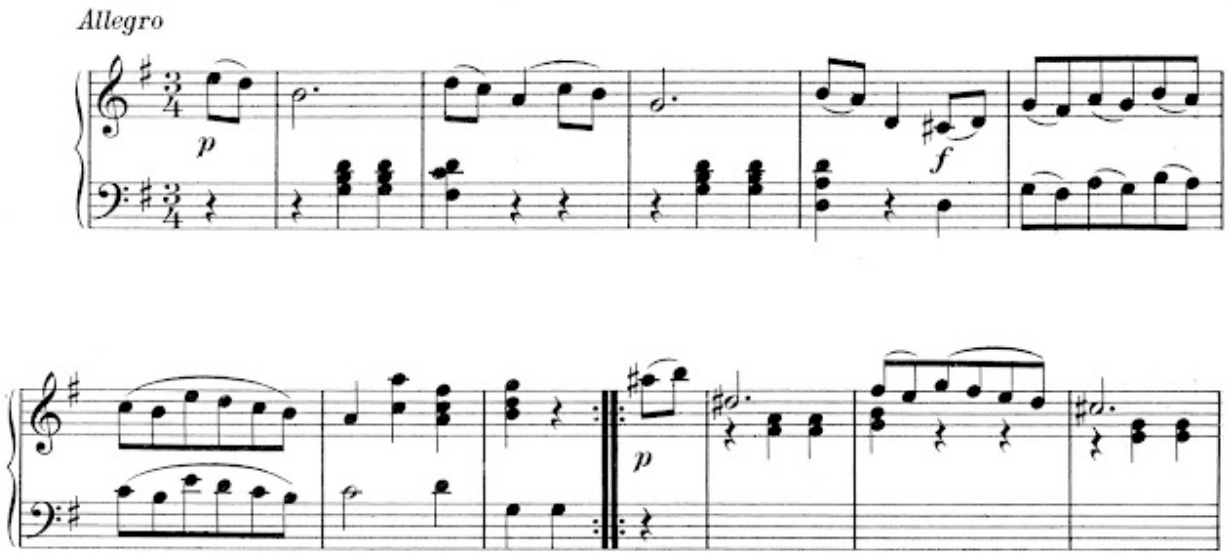
---------- Added October 2017 ----------

The following text is taken from Neumeyer 2016: *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century*. See the bibliography for abstract and link.

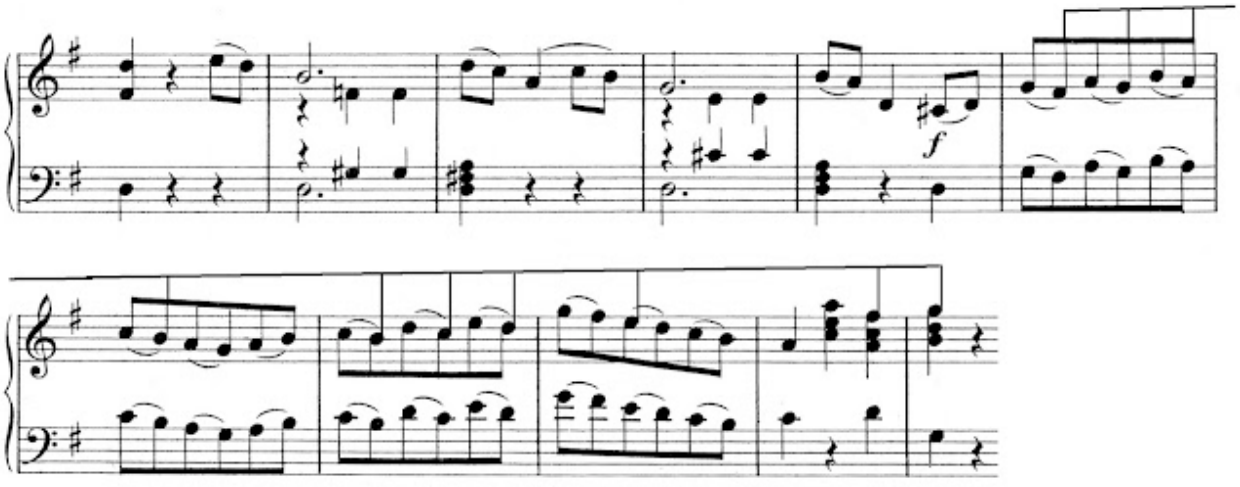
In footnotes to my article "The Ascending *Urlinie*" (*Journal of Music Theory* 1987), I listed five works by Haydn: the menuets of Symphony 100 and 104, the slow movement of the string quartet op. 76n2, and movements in two piano sonatas. In this section I will discuss those pieces and add menuets from three earlier symphonies: nos. 83, 86, and 96.

Let's start with the menuet in Symphony no. 83.

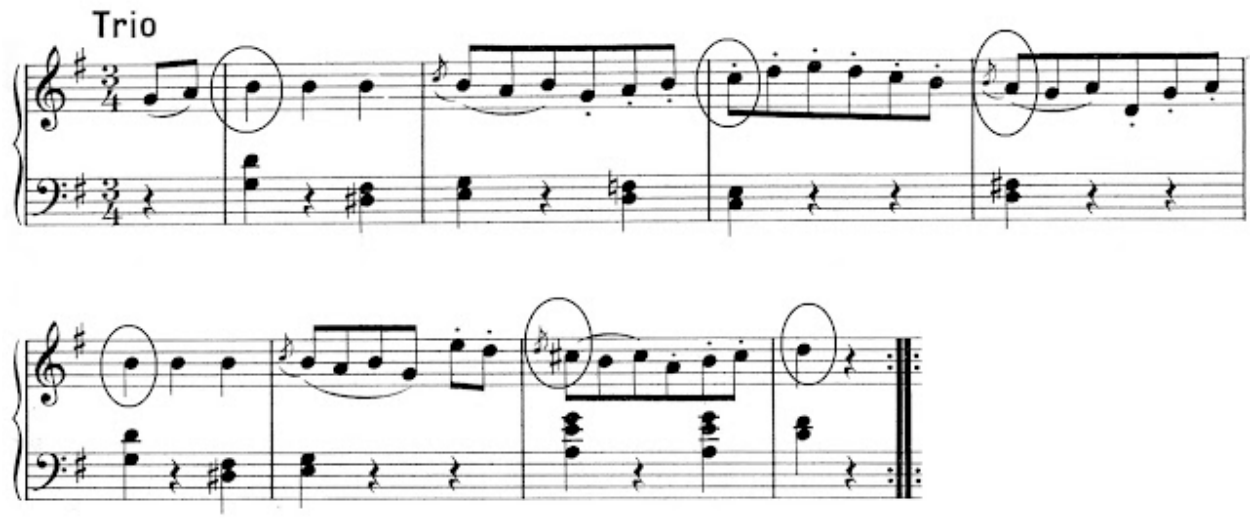
Rising figures appear in both the menuet and its trio. In the former, the first strain suggests the possibility of a rising line (or other figure) that would balance the continual descent in the presentation phrase (bars 1-4), but the continuation phrase doesn't work this out at all clearly.



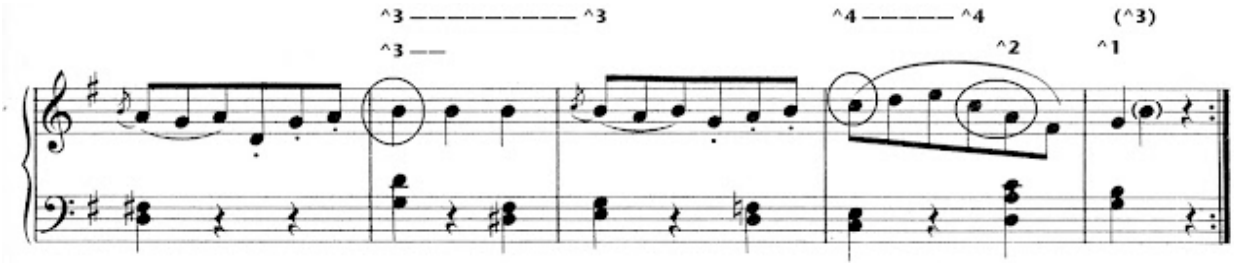
The reprise is another matter. Although uncertainty still exists about which note in the two-note cells is primary, it is really not all that serious a factor, as one can just build an octave line from G4-G5 if you don't like mine from F#4-F#5 with resolution to G5.



In the trio, B4 in the antecedent phrase starts a very common motion that settles on A4 (as ^2) after touching the upper neighbor C5. In the consequent phrase, C is altered to C# (another common feature) in order to settle on D5 at the end. This is the sort of thing that would be understood as motion to a cover tone, with an interruption (with implied? A4) in Schenkerian analysis.



As in the menuet itself, the reprise of the trio manages the figure a different way, though with no suggestion of an ascending cadence gesture. Here Haydn anticipates many early 18th century waltzes in leaving notes of the dominant chord "hanging" over the final tonic: E5 "might" have gone to D5 [this one is especially important to the waltz], and C5 to B4.



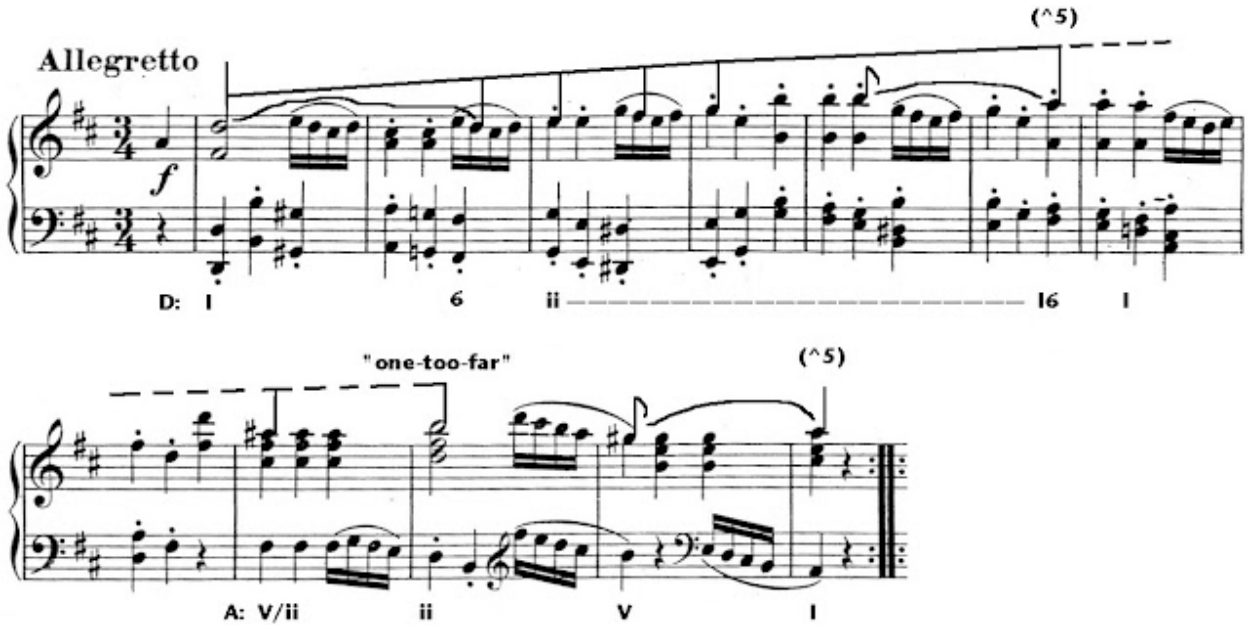
As the four-movement symphony model crystallized in the 1770s, the individual movements took on the familiar characteristics we associate with the late 18th century: the first movement an overture, the second an aria, the third a menuet, and the fourth a contredanse (after Leonard Ratner). Of these, the last was the least stable: only in the early to mid-1770s were the contredanses really danceable or recognizable to an audience as programmatic "portrayals" of the dance (I have written about this here: link; others who have written significantly about the two dance movements include Tilden Russell, Sarah Reichart, Wye Allanbrook, and Melanie Lowe). Apart from anomalies (such as fugal movements), by the 1780s finales as dance-finales are perhaps best characterized as overtures utilizing dance topics.

The menuet remained much closer to its dance model. Cast in virtually all instances as a dance with one trio, it was a miniature representation of the actual dance. As many writers have noted, however, the dance itself changed and the music changed with it. In the early part of the century, the menuet of the French court was a couple dance that was meant as a public display of skill and grace. After the death of Louis XIV, it gradually devolved into a perfunctory

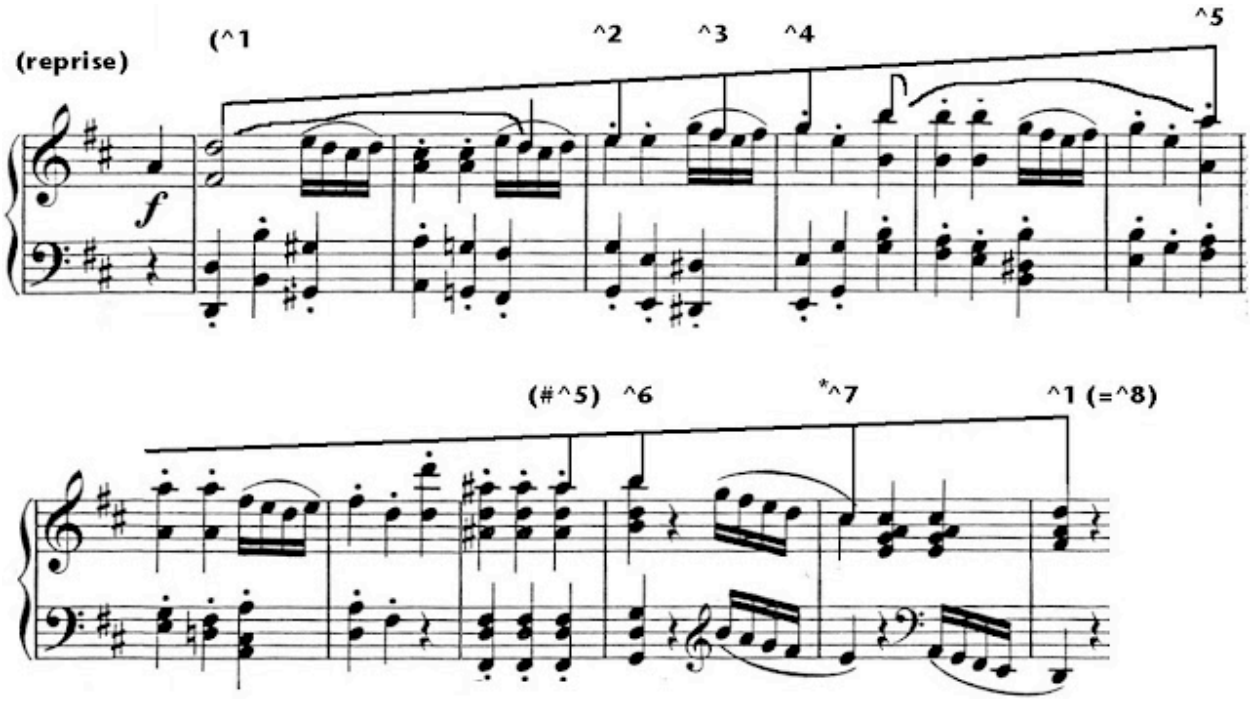
opening formality for the ball, where it was followed as soon as possible by the lively, very social intercourse of the contredanse, whose musics were almost always gavottes (duple) or jigs (triple) (Semmens 2004).

In Germanophone areas, the formal menuet persisted, but it was joined by a hybrid type that was modeled on the region's "turning" dances (*walzen* = turning). Haydn was one of the first to exploit this opportunity, and it is no surprise, then, that the violinistic figures of the ländler should find their way into the symphony's third movement, including rising melodic gestures and cadences.

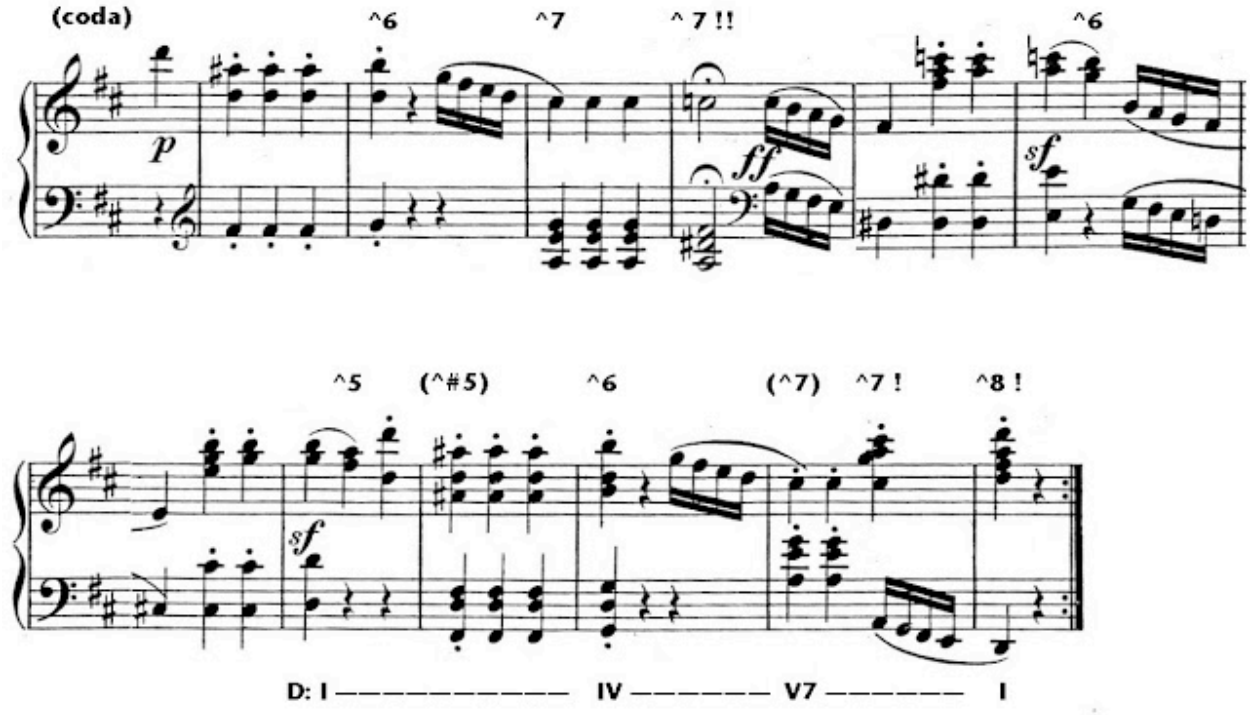
In Symphony no. 86 (composed in 1786), Haydn makes the rising gesture the main event, as the line connecting all three of the first strain's four-measure phrases shows (see below). Note that the steady progress from ^1 to ^5 (D5 to A5) is pushed "one step too far" to B5 before settling on A5 in the cadence. That bit of excessive energy has consequences in the reprise.



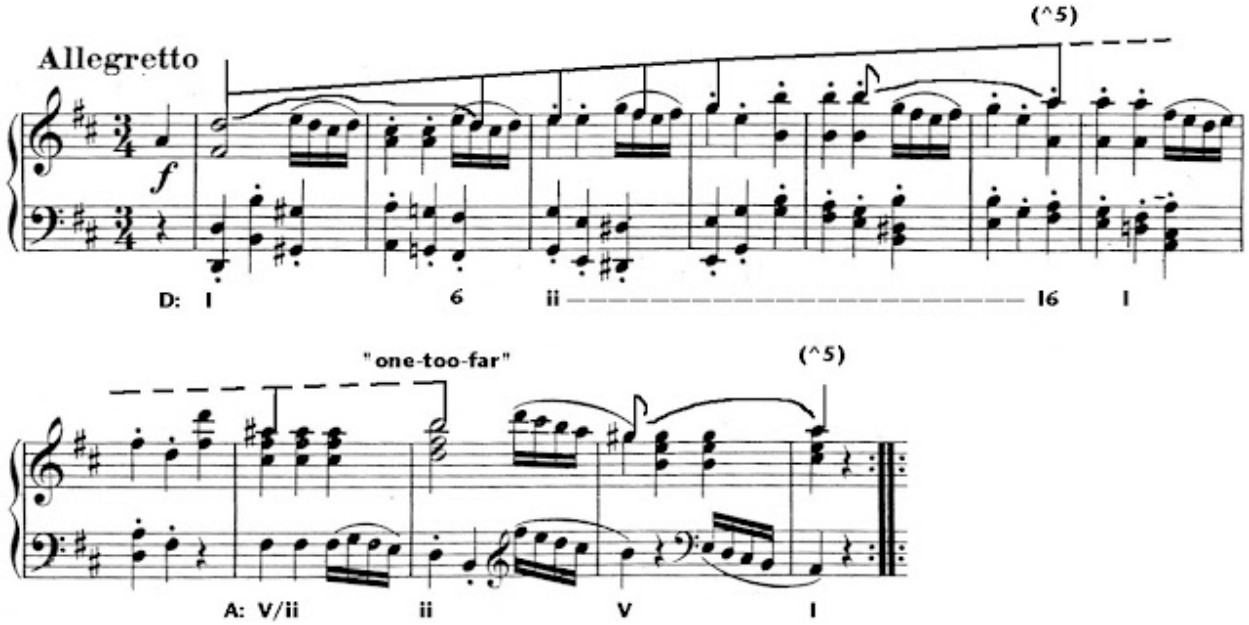
As in the opening, the first two phrases of the reprise march upward from D5 to A5, then go through A#5 to B5 in the third phrase. This time, however, B5 drops to C#5-D5 for the cadence. The end result is a "circle" of sorts, from D5 back to itself, but by means of an octave's worth of a scale. This device of undercutting the rise from ^6 to ^7 is discussed in my *JMT* article and seems to be particularly characteristic of the later 18th century. To speculate: the conventions associated with the dominant Italian style (which we know better nowadays through research on the partimenti, evidence of methods of instruction) were so strong that Haydn felt an obligation to observe them in some situations, rather than take full advantage of the rising cadence gesture. In any case, the leap downward from a subdominant to the leading tone is very expressive in and of itself.



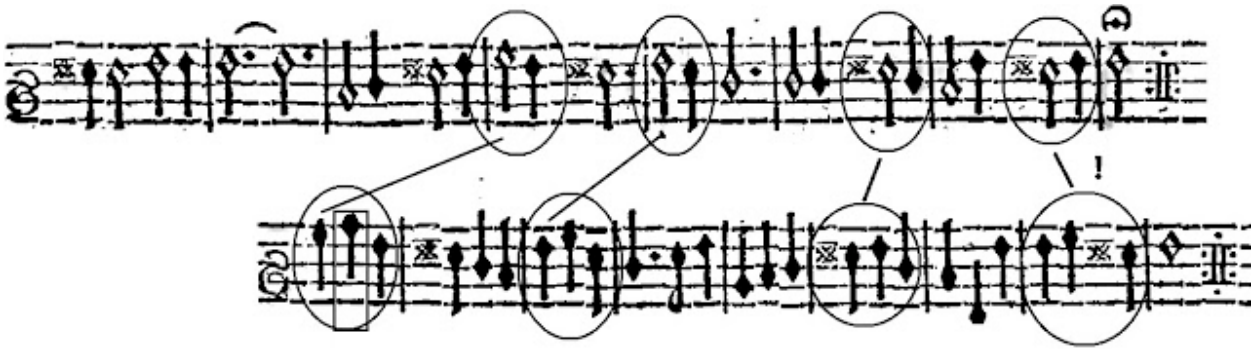
The coda that follows involves some play on the figures we have just heard. The humorous subversion of D5 through C5 (at the fermata) leads the line (*fortissimo*!) back down to ^5, but then the original cadence is repeated to end, now with a final flourish that gives us ^7 and ^8 in their "correct" register, as C#6 and D6.

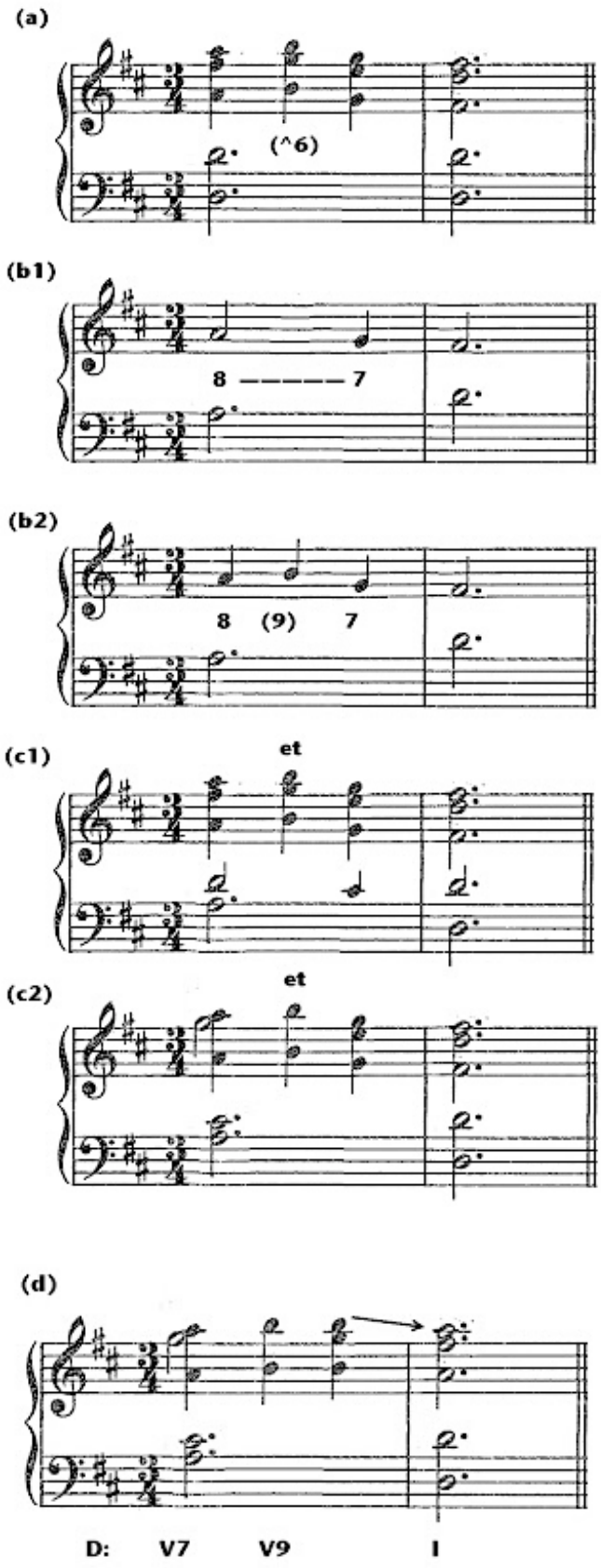


In comments above about the menuet from Symphony no. 86, I observed that the line from ^1 to ^5 (D5 to A5) in the first strain is pushed "one step too far" to B5 before settling on A5 in the cadence. Here is the example:



This "one-too-far" figure has its roots in 17th century improvised embellishment practices. Here is a simple example adapted from the van Eyck series in Part II above. The upper staff is the ending of the original tune ("Wel Jan wat drommel"), the lower staff the equivalent place in the first variation. The escape tone diminutions are circled. The last of them is not quite a diminution, as van Eyck actually reorders the notes of the original, but the effect is pretty much the same.



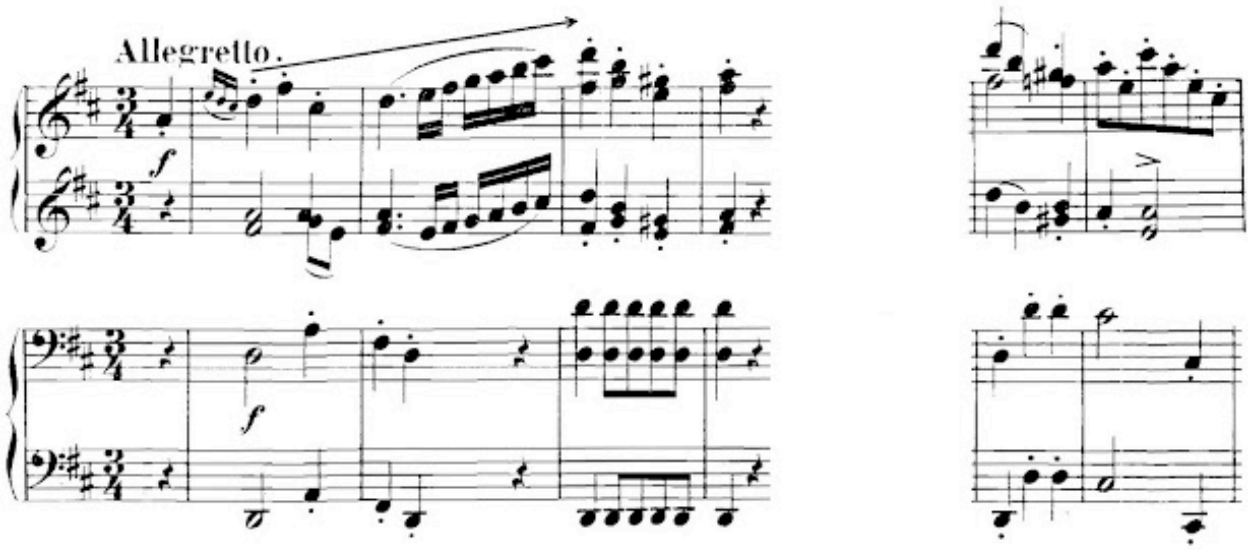


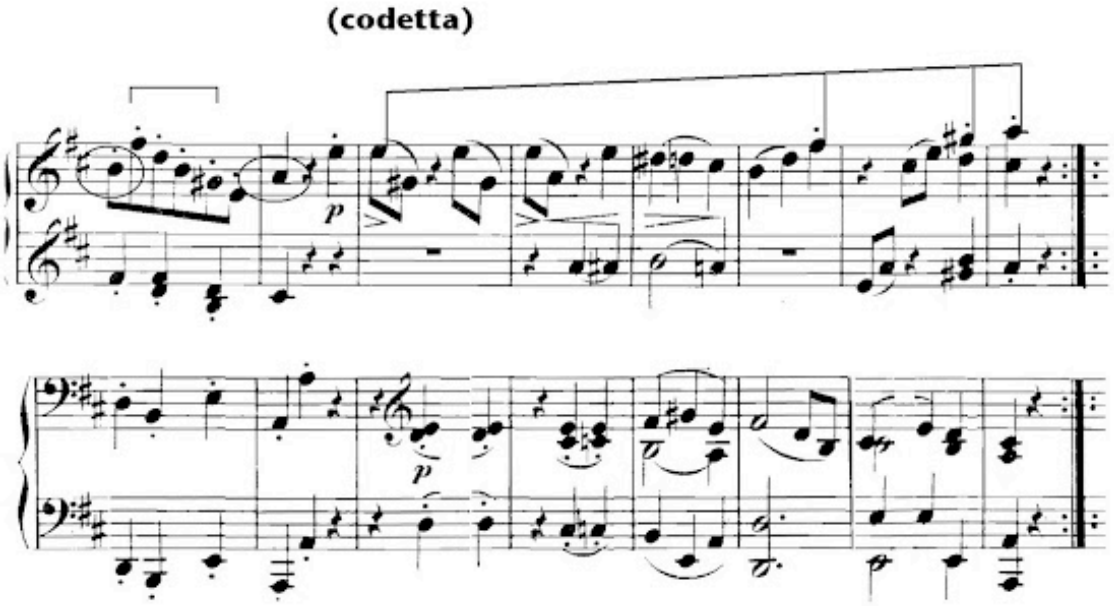
In tonal music of the major-minor system, the most familiar—and probably most influential—figure of this type involves scale degree ^6. In example (a) below, the motion from the consonant A through a passing tone G to a consonant F# is embellished with an escape tone B. This is rather mild business, of course, as the B is consonant with the pedal base D. Even in my rather Brahmsian version, with its third and octave doublings, the effect is sweet rather than dissonant. In example (b1) the underlying voice leading pattern is shown, this time with a change of bass, however. It's this version—embellishment of V rather than I—that is commonly found throughout the century from roughly 1770 to 1870—see example (b2) for the figure with escape tone. Examples (c1) and (c2), then, show two versions with full harmonies.

The escape tone figure was one of the most important enablers of the dominant ninth chord. All it took—as Schubert and others in his generation discovered—was to replace the passing motion with a neighbor figure by resolving ^6 back into ^5 over the chord change.

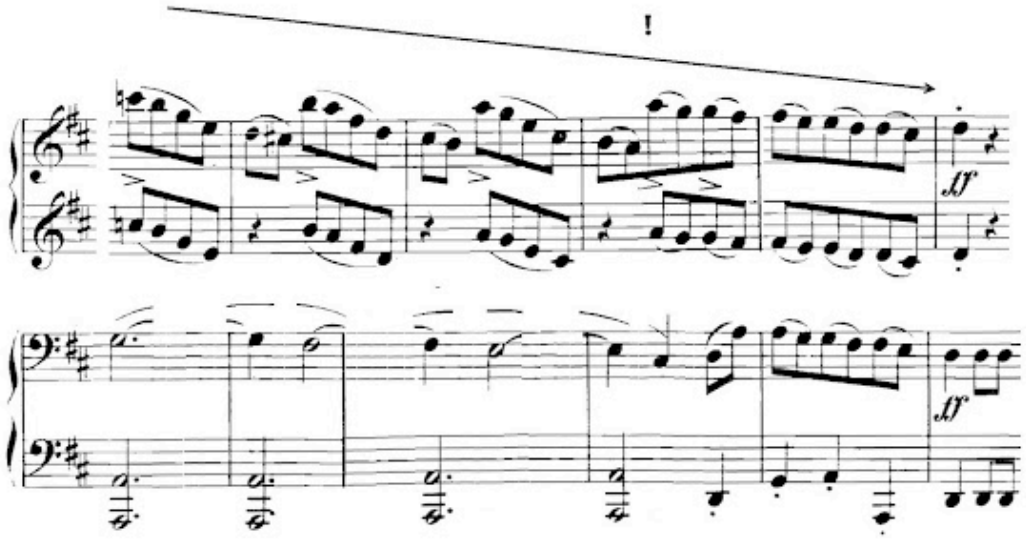
The menuet of Symphony no. 96 (1791) is a counter-example. Where the rising line was the primary figure in Symphony no. 86, III, as we saw above, and is eventually connected to a rising cadence gesture, in Symphony no. 96 the promise of same is not realized. In fact, Haydn goes out of his way to undermine (more like demolish) it.

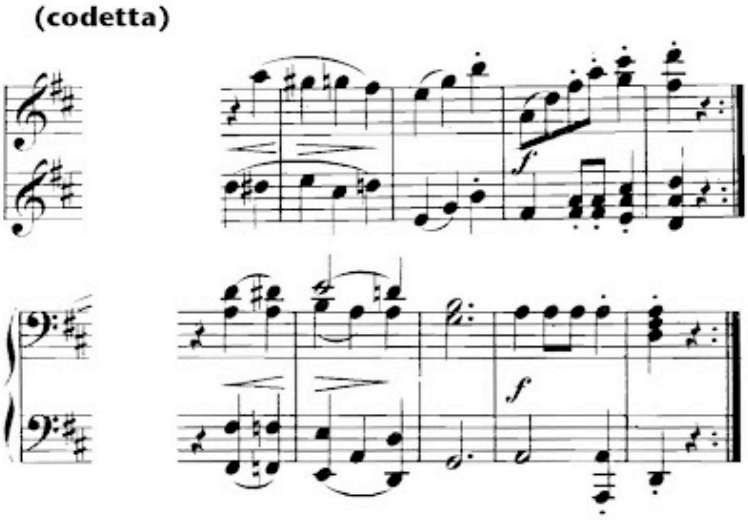
The opening figure is more arpeggio—a "rocket"—than line, but it does establish A5 by the end of the phrase (bar 4). The primary cadence of the first strain, however, drops down the octave to close on B4-A4 (circled notes). (These examples, btw, are from a piano four-hands edition; I couldn't find a two-stave reduction.)





Below is the principal cadence in the reprise: it's down, down, down in all parts but the bass. The codetta, at least, does make a small effort to compensate, but there is nothing unusual about it: an "up and out" flourish in the final seconds is very common in the later 18th and early 19th centuries, so much so as to be a cliché for opera overtures, scenes, and arias (where the orchestra provides the flourish after the singer finishes).



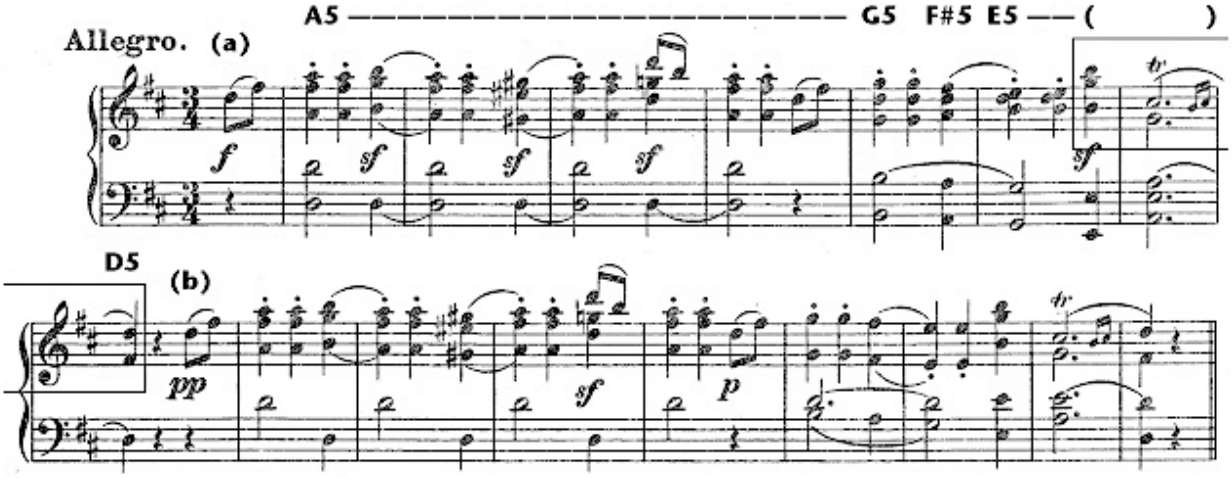


---------- End Added October 2017 ----------

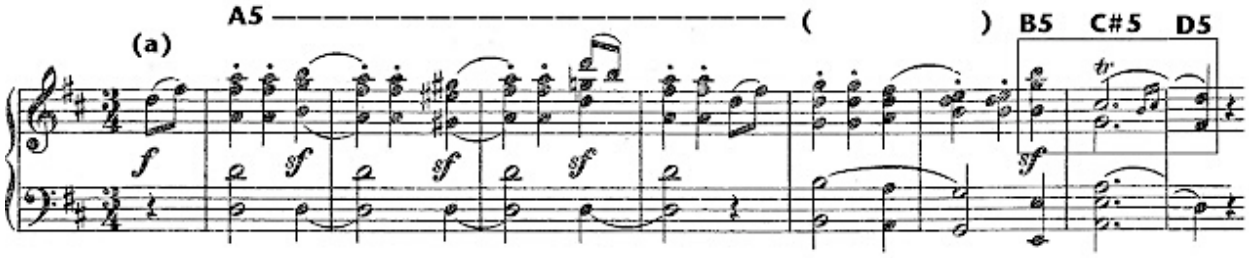
Another piece from footnotes to my "Ascending *Urlinie*" article: Haydn, Symphony no. 104, menuet. This piece is among those I argued use "the simplest form" of the rising background line (fn28). It's not quite that simple, however—the same drop from ^6 down to ^7 that we found in the menuet of Symphony no. 86 above. About that one I wrote:

This time [in the reprise] B5 drops to C#5-D5 for the cadence. The end result is a "circle" of sorts, from D5 back to itself, but by means of an octave's worth of a scale. This device of undercutting the rise from ^6 to ^7 is discussed in my *JMT* article and seems to be particularly characteristic of the later 18th century. To speculate: the conventions associated with the dominant Italian style (which we know better nowadays through research on the partimenti, evidence of methods of instruction) were so strong that Haydn felt an obligation to observe them in some situations, rather than take full advantage of the rising cadence gesture. In any case, the leap downward from a subdominant to the leading tone is very expressive in and of itself.

The key is the same in Symphony no. 104, ^5 is as firmly settled as the tonic pedal note underneath it, and a string of parallel sixths lead the melodic line down to the cadence. Only the *sforzando* on the last beat of bar 6 suggests anything different: B5 sticks out above, then leaps down to the dominant's C#5 (see the box).

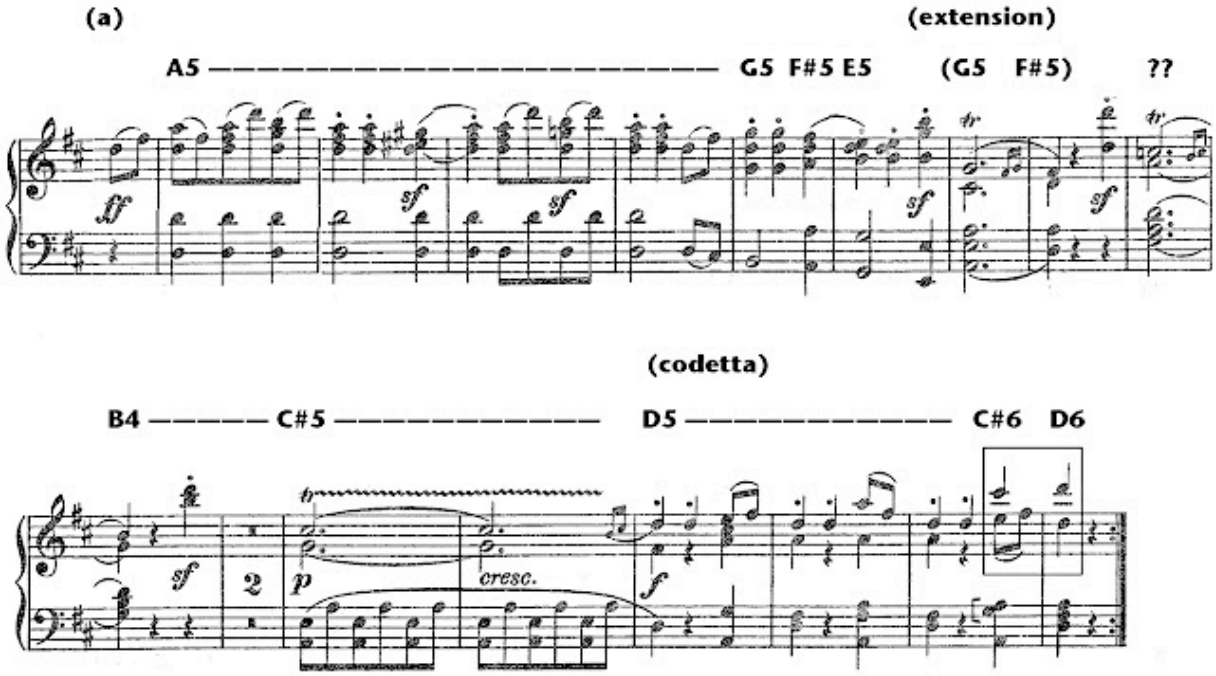


What that *sforzando* hints at it is the possibility of a rising line from A5, but, as happened in Symphony no. 86, directionality is undermined by curling back to the lower octave instead of rising toward C#6 and D6.

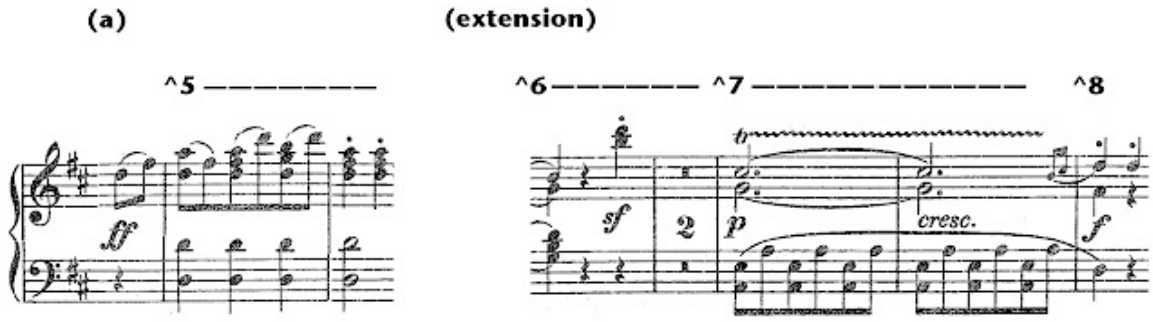


As we have found more than once already, Haydn can't seem to leave things alone in the reprise, and the effects can easily be seen even in design features like linear patterns. In the A section, the eight-bar theme is repeated (in different instrumentation). In the reprise, the theme statement makes it through six bars before changes start, the overall result being an

extension of the continuation phrase from four bars to eleven, including two bars of grand pause (!), and a clearly profiled stepwise ascent from B4 through C#5 to D5 (see the second system below). The codetta adds a little flourish that gives us C#5-D6 at last.



This condensed version shows just the ^5-^8 progress over the course of the reprise.



Tuesday, June 27, 2017
JMT series, part 4b (simple rising lines)

Continuing with pieces listed in note 28, we reach J. S. Bach, cantata No. 11, "Lobet Gott in seinen Reichen!", the soprano aria "Jesu, deine Gnadenblicke." For this piece I neglected to provide the qualifying comment that I gave for a Handel aria to be discussed in a later post; namely, that the rising line occurs in the instrumental parts, not in the voice, and thus—although interesting, to be sure—it is not part of the background. If this were 1990, I might be

worried about the loss of an example of an ascending *Urlinie*, but since the number has burgeoned in the intervening years to well over 1500, that is now longer a matter of concern.

Cantata 11 is for the Feast of the Ascension, which fact probably sparked my interest in the first place, before I realized that the power of stylistic clichés in the 18th century would overwhelm text-painting/motivic analogues.

The text of the cantata follows the narrative of the Ascension. After a grand opening chorus of praise (complete with trumpets and drums), a bass recitative and alto aria implore Jesus not to leave his disciples. (The alto aria is unusually long.) A brief tenor recitative announces that He has ascended into Heaven, and a chorale verse follows, its opening line perhaps a bit too obvious—"Nun lieget alles unter dir"; literally "Now everything lies under you"—but the argument of the verse is actually "Everything is now subject to You," as the title of the chorale it derives from already makes clear: "Du Lebensfürst, Herr Jesu Christ" (You Prince of Life, Lord Jesus Christ). Further recitatives recount the explanation of the two angels who appear to the disciples and the latter's response. Then, as the tenth (and penultimate) number—another exuberant chorus closes the cantata as its n11—is the alto aria "Jesu, deine Gnadenblicke."

In the appendix of their book *Dance and the Music of J.S. Bach* (1991), Meredith Little and Natalie Jenne label "Jesu, deine Gnadenblicke" a menuet, based on their extensive (and I will say quite convincing) research into dance topics. In early 18th century music and dance culture, the menuet combined qualities of the pastoral, elegance, and confirmation, and is therefore a perfect fit for this aria, in which the individual is reconciled to the Ascension, especially clear in the third line "Deine Liebe bleibt zurücke" (Your love remains behind).

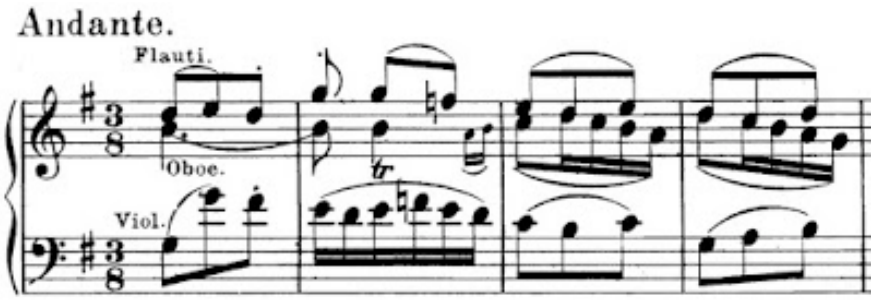
The design is a da capo aria, laid out as follows (it fits the standard formula: two segments in A, each using the same two lines of text and surrounded by ritornellos; mode change for B with the remaining text, no ritornellos; and of course A da capo):

A
Ritornello
Jesu, deine Gnadenblicke
Kann ich doch beständig sehn. (close in the dominant)
Ritornello
Jesu, deine Gnadenblicke
Kann ich doch beständig sehn. (close in the topic)
Ritornello

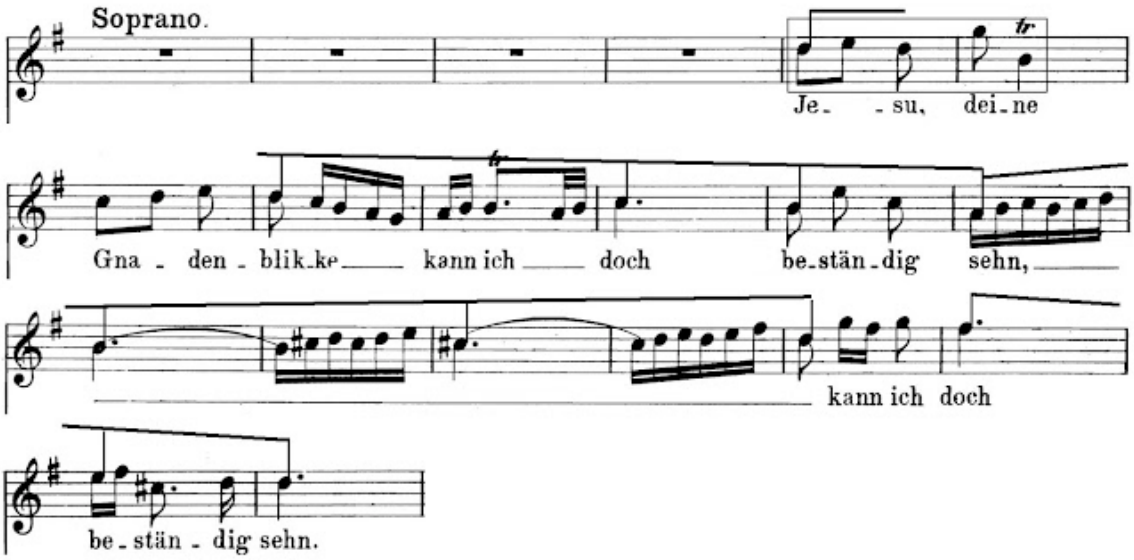
B (opens in E minor, internal cadence in A minor, close in B minor)
Deine Liebe bleibt zurücke,
Daß ich mich hier in der Zeit
An der künft'gen Herrlichkeit
Schon voraus im Geist erquicke,
Wenn wir einst dort vor dir stehn.

A da capo

From the outset (and throughout, even under the voice part), the counterpoint in the instrumental parts is complex--far more so than the typical menuet of chamber or larger ensemble music.

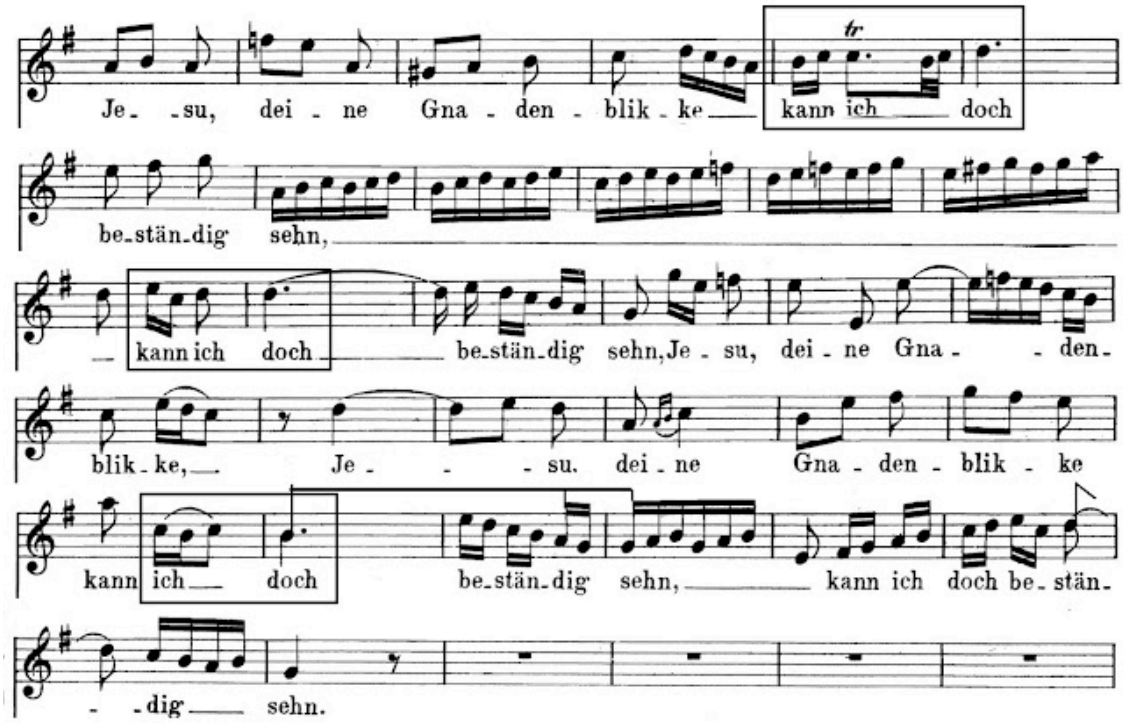


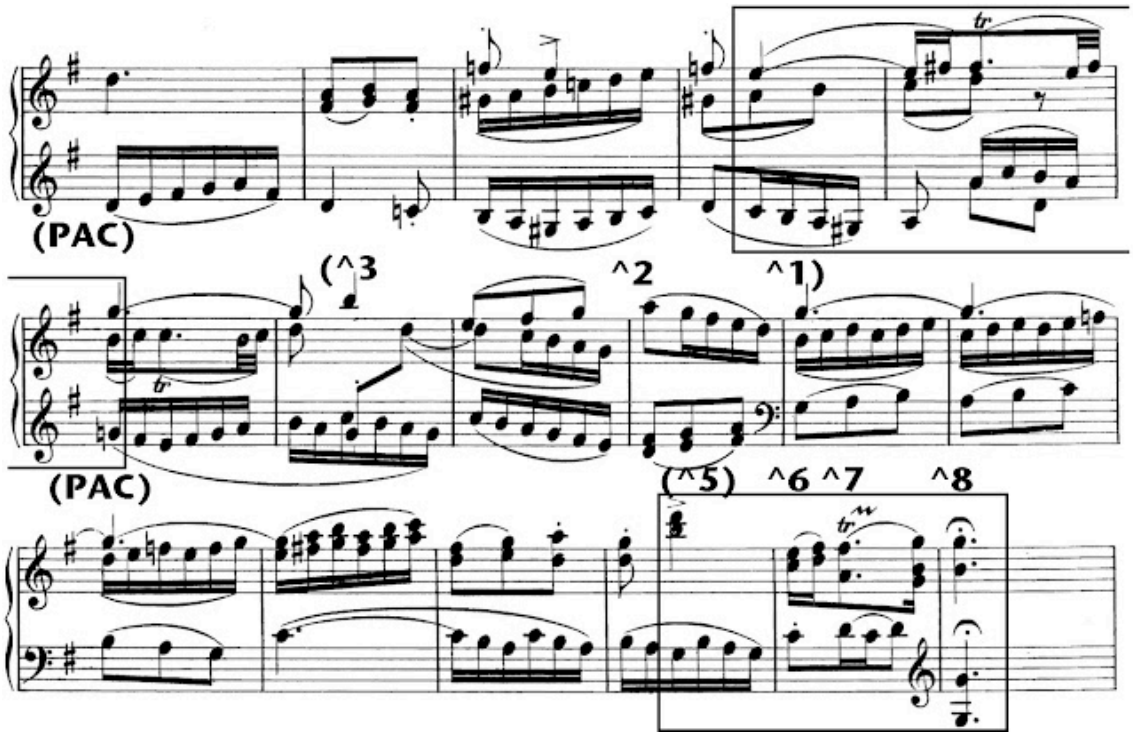
The voice in the first section of A establishes a tonal space of B4-D5-G5 -- boxed below -- and lines move about within this space, but focused on the lower third. In this context, G5 is a cover tone and the principal space is B4-D5.



The second section in A is considerably more complex -- see the first example on the next page. Patterns of lines would be more abstract, but the clue to a principal space B4-D5 is in "kann ich doch" or just the word "doch." It may seem odd to give special attention to this word, as Bach certainly does, but it is the expressive key to the text. "Despite" (that's the sense of "doch" here) the Ascension and subsequent lack of His physical presence, I (the singer, the believer) can still continually see (beständig seh'n) Him in a vision of Grace (Gnadenblikke).

The closing ritornello -- see the second example on the next page -- continues the complicated counterpoint, which closes three times on the tonic: bar 6 of the example below, bar 10, and finally bar 17. The phrases are then six bars (1-6), four (7-10), four (10-13), and four (14-17). Of course, the overlapping at bar 10 would not happen in a menuet actually meant for dancing -- but, still, Bach holds to the underlying dance model surprisingly well. The first and last cadences ascend to ^8, the second, and weakest of the three, descends from ^3 (B5).


Je - su, dei - ne Gna - den - blik - ke kann ich doch
be-stän-dig sehn,
kann ich doch be-stän-dig sehn, Je - su, dei - ne Gna - den-
blik - ke, Je - su. dei - ne Gna - den - blik - ke
kann ich doch be-stän-dig sehn, kann ich doch be-stän-
- dig sehn.

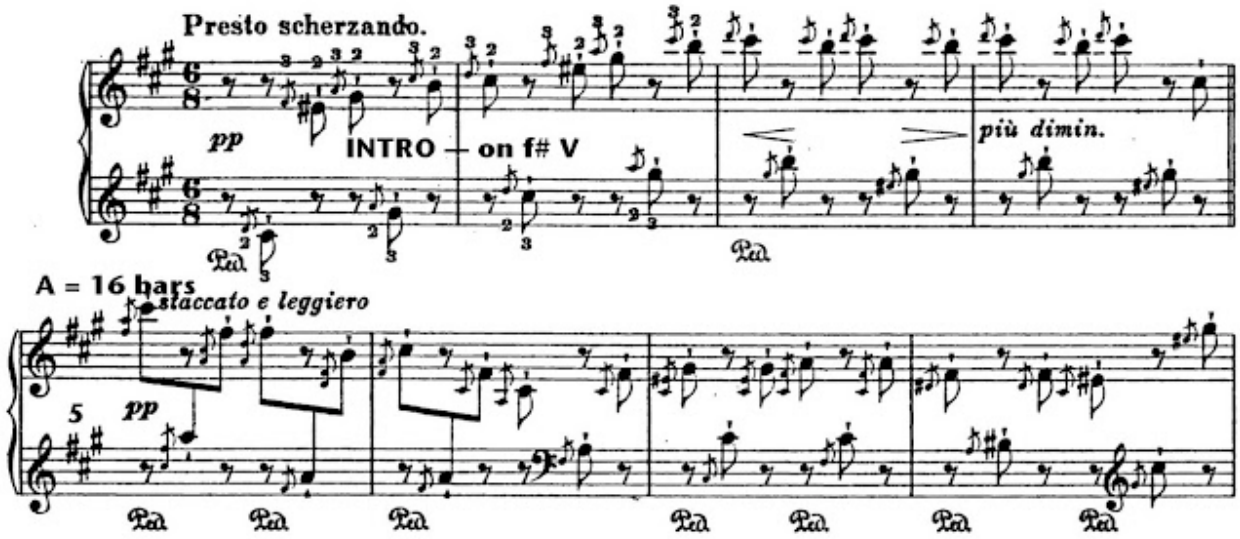

(PAC)
(^3
^2
^1)
(PAC)
(^5) ^6 ^7 ^8

Wednesday, June 28, 2017
JMT series, part 4b-2 (simple rising lines)

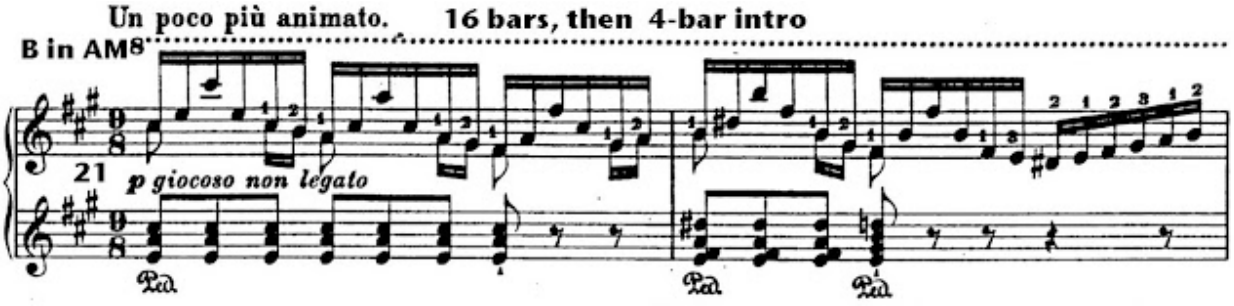
Next up is Liszt, *Gnomenreigen* (1863), about which I noted that "^7 [is] strikingly extended." A plausible observation if one is just considering score in hand, but not if one is listening to a performance, where notes, bars, and phrases fly by. I find this performance by Vestard Shimkus striking -- relatively slow in the main theme, but rushing by in the usual manner in the secondary theme, it is particularly expressive and "gnomish": link.

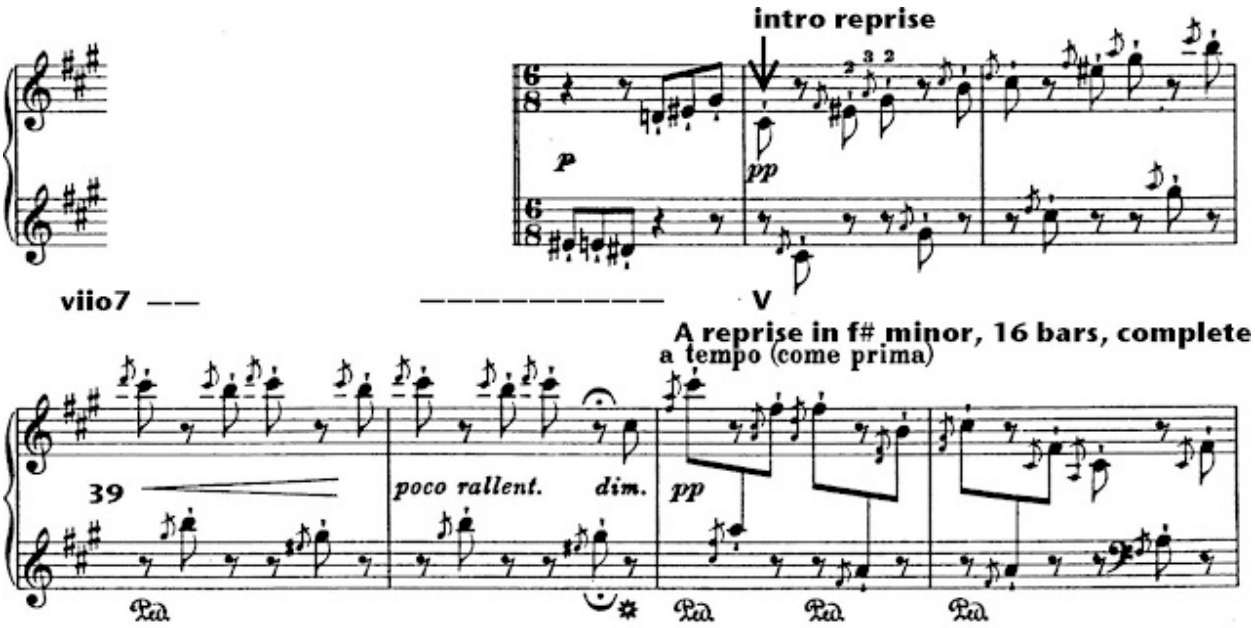
Here is a brief narrative of the design:

An introduction precedes the 16-bar main theme (A):

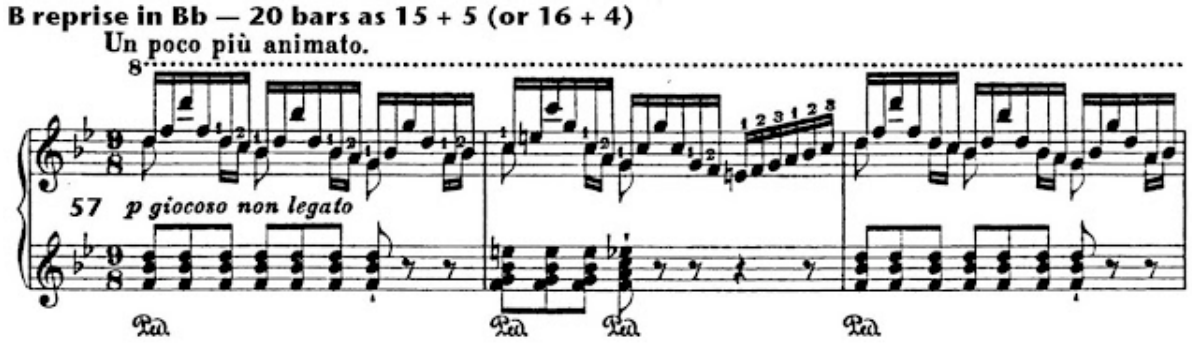


An abrupt shift to the secondary theme (B), in the relative major key "*giocoso*" -- it leads back to the introduction a complete reprise of A.

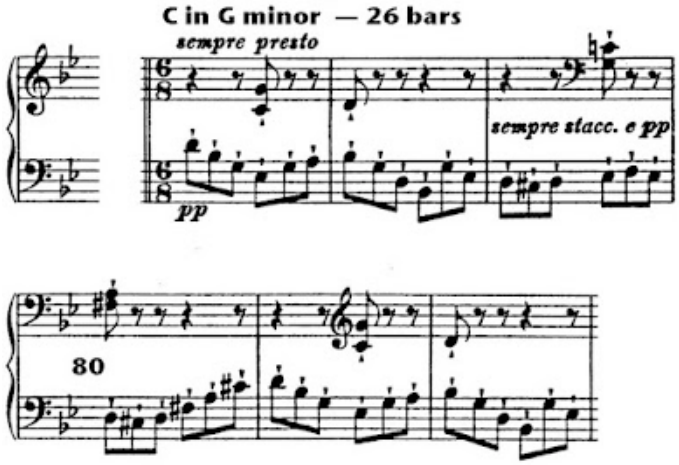




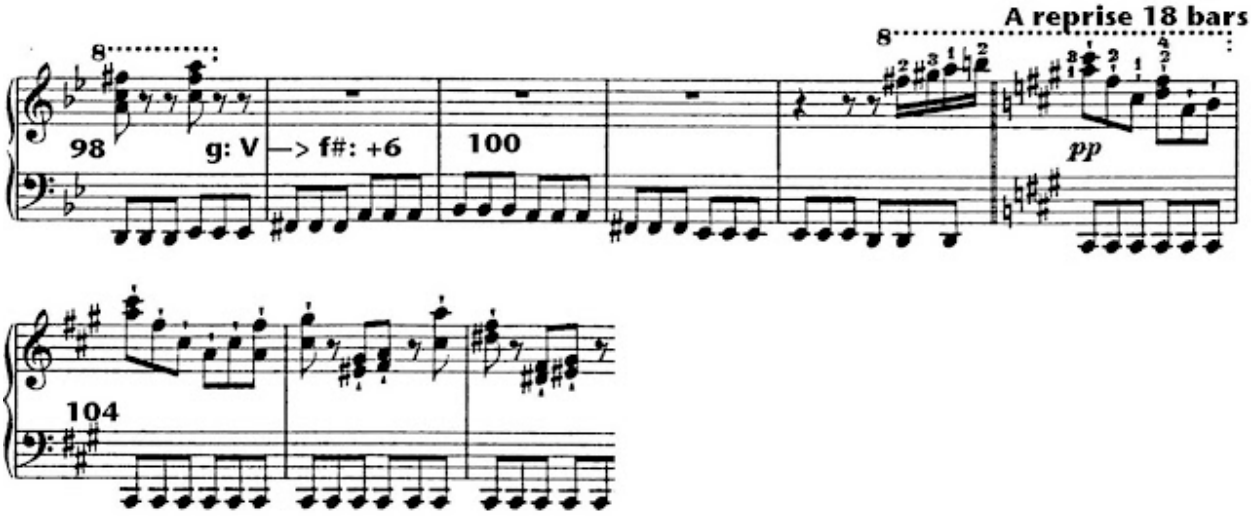
Then B returns, but now a half-step higher, in Bb major--a major third away from F# minor and a distant tonal relationship.



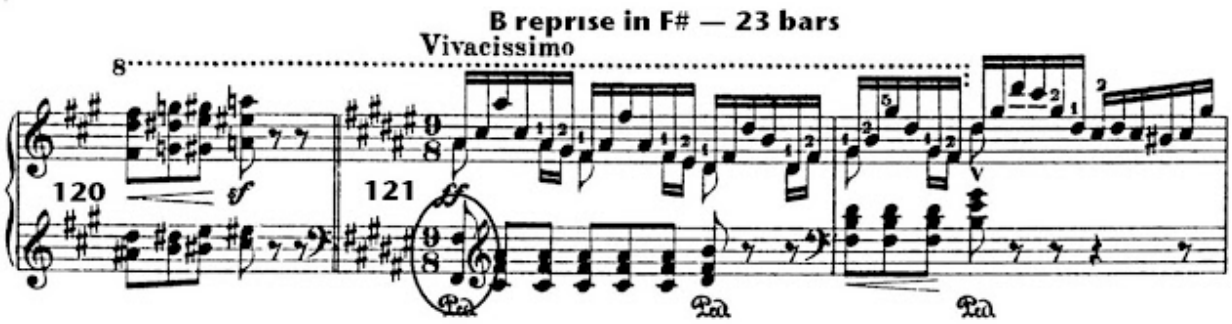
This leads eventually to its own relative minor, G minor, and what I have called "C" but which is really a distorted variant of A.



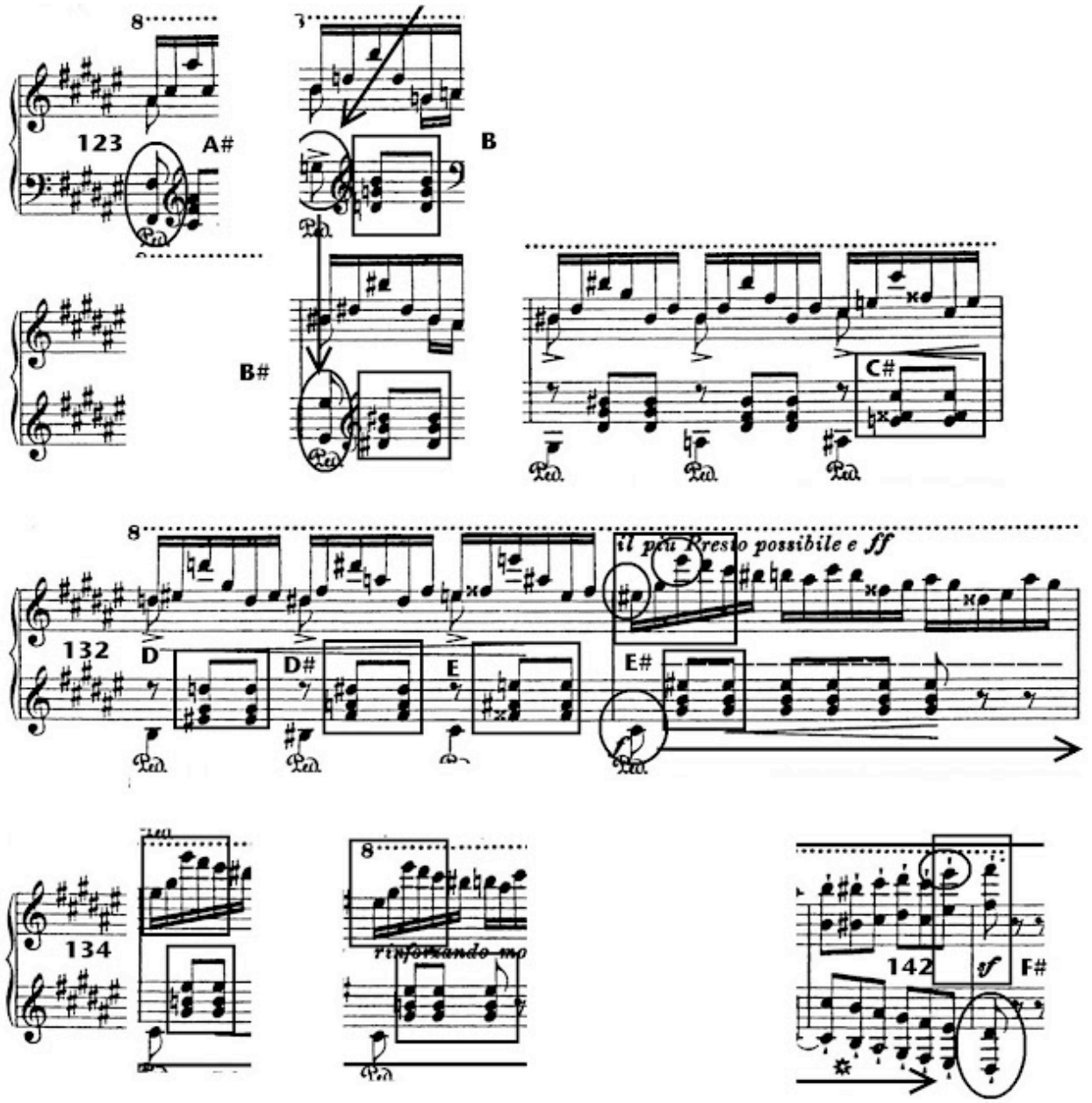
Using a traditional device, where G minor: V7 becomes F# minor: +6 Liszt returns to F# minor but the harmony is unstable (over V).



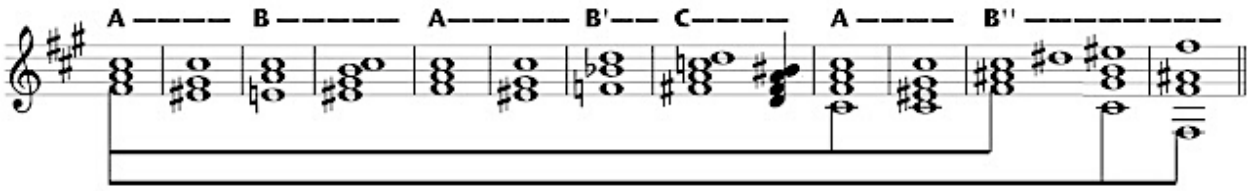
The B theme returns one last time, now in F# major,



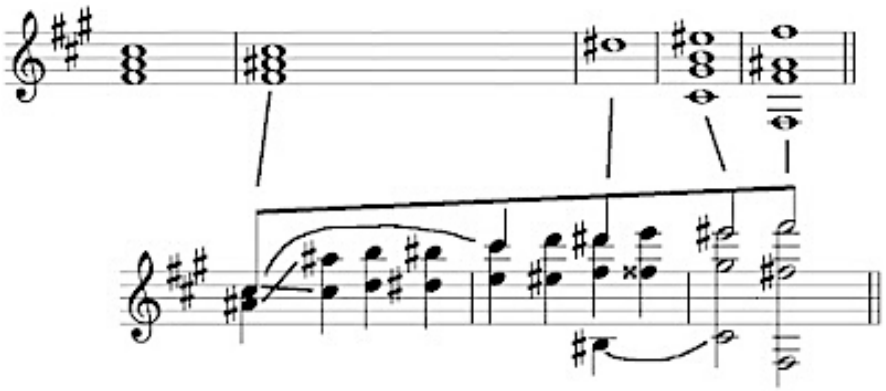
from which moves the (relatively) slow ascent to the structural cadence. A coda (not shown) reminds us of the figures and repeated notes of C.



An overview of the formal elements and harmony:



The ascent is overly simplified in this figure. Here are more details:

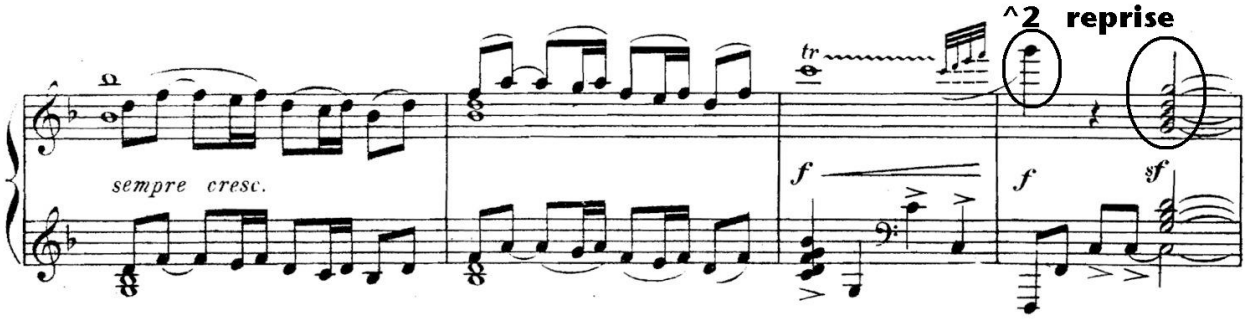


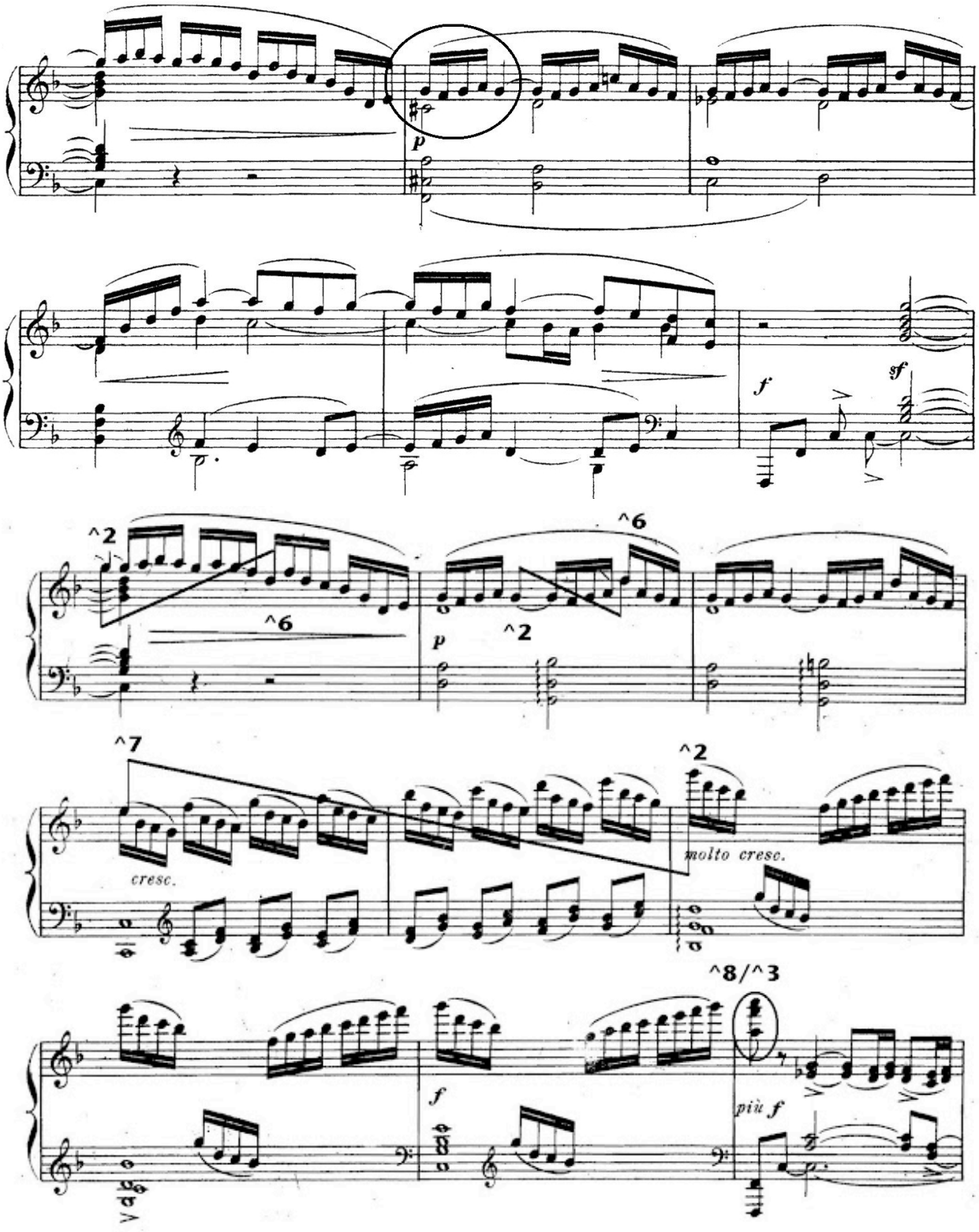
I am not overly pleased with the way that the long ascending line from A#5 to E#6 is split at C#6, but that disruption of a line is very common in Schenkerian analysis, and -- as here -- at the point where the foreground passes into the middleground or a middleground 2 to middleground 1.

Thursday, June 29, 2017
JMT series, part 4c (simple rising lines)

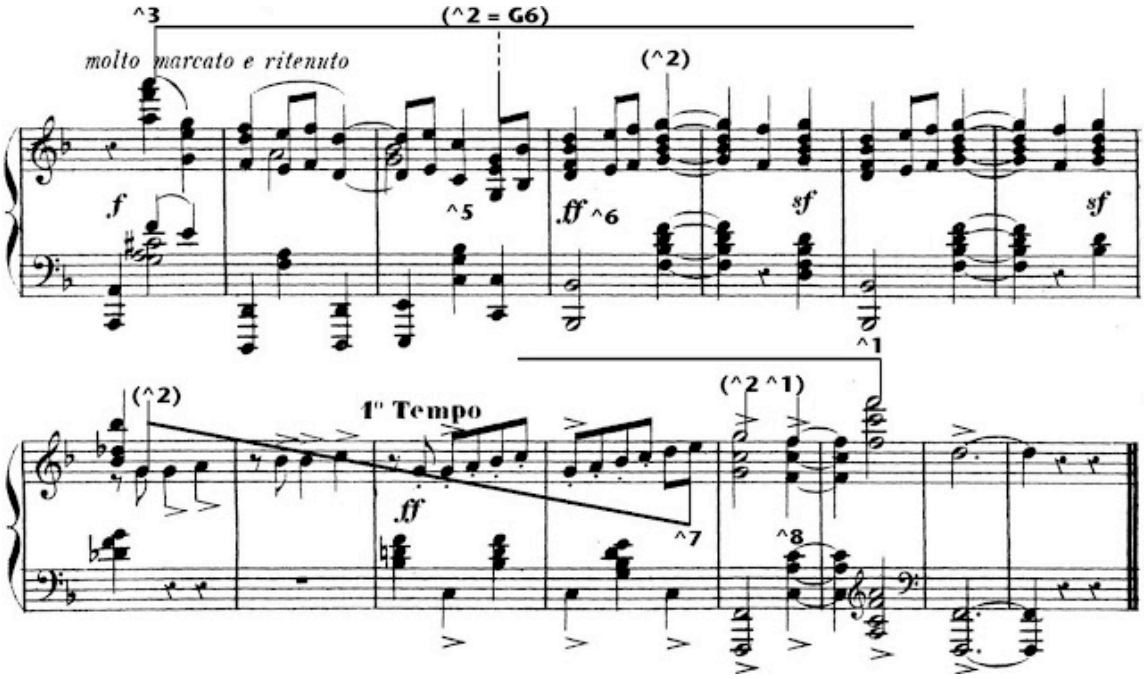
Thirty years later I am not overly impressed by my readings of the three pieces by Debussy mentioned in note 28, though each does involve rising figures, to be sure. These are *Suite bergamasque*, Prelude; *Ballade* (1890); and *Valse romantique* (1890).

Suite bergamasque, Prelude. My comment in note 28: "^5 is implied over the initial I; ^6 is actually given in m. 1!" In the example below, I have shown the parallel place in the reprise. I don't think it is ^6 that Debussy is fixated on but ^2 (or ^9), as the opening of the reprise shows. The subsequent approach to the structural cadence is marked by the interaction of ^6 and this ^2, which eventually overtops its companion and, remarkably, makes a final push to ^3 while ^6 moves through ^7 to ^8. Thus, although there is a strongly expressive ascent, it is not a simple ascending *Urlinie* ^5 to ^8.

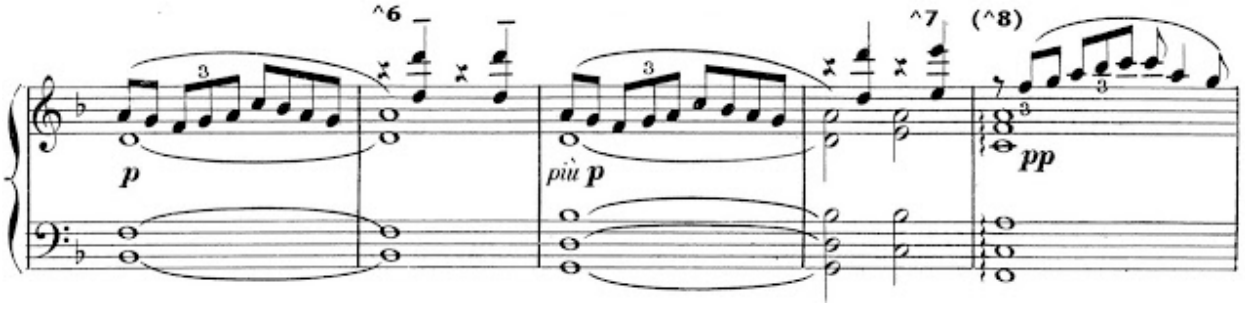



p
f
sf
^2
^6
^6
p
^2
^7
cresc.
^2
molto cresc.
^8/^3
f
più f

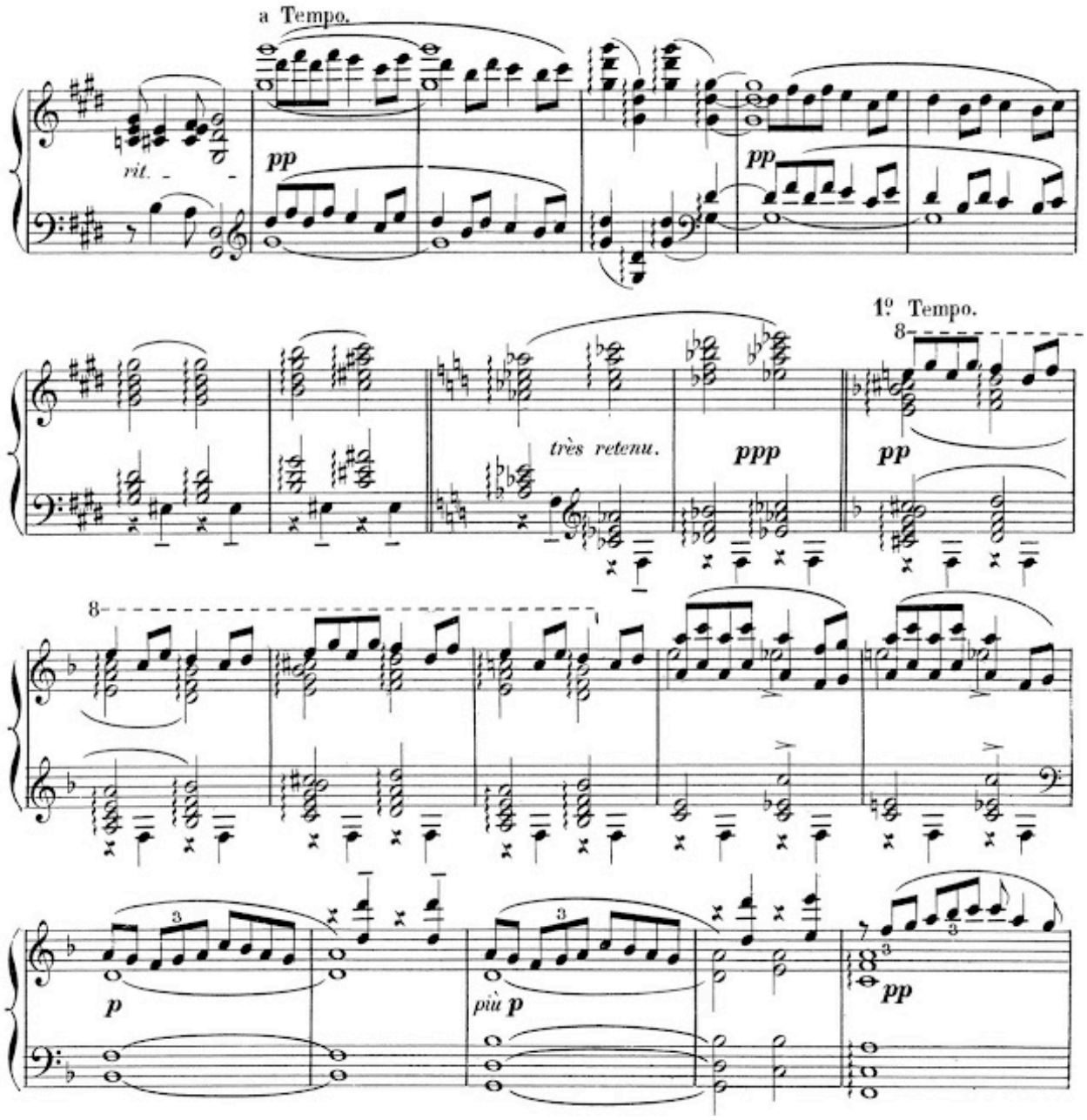
Debussy, *Valse romantique* (1890). My comment in note 28: "the ascent is literally the top voice in the structural cadence, but properly an inner voice in the Ursatz." The structural cadence is at the very end -- the only simple cadence to the tonic in the piece -- and I was referring to the four bars marked with an unfolding symbol, from G4 to E5. The primary figure, though, is the uppermost voice: A6 reached dramatically in the first bar of the example, then plenty of attention to ^2 and a decisive conclusion on ^1. The ascent from ^5 to ^8 is very much a secondary feature. As with the Ballade, whether ^3 is the fundamental tone is open to discussion.



Debussy, *Ballade* [*slave*] (1890). My comment in note 28: "in the cadence 9-11 bars from the end, the ascent is actually a doubled inner voice." A traditional Schenkerian analysis of this piece should certainly be possible, but would require considerable effort. By and large, I now think that an ascent was right:

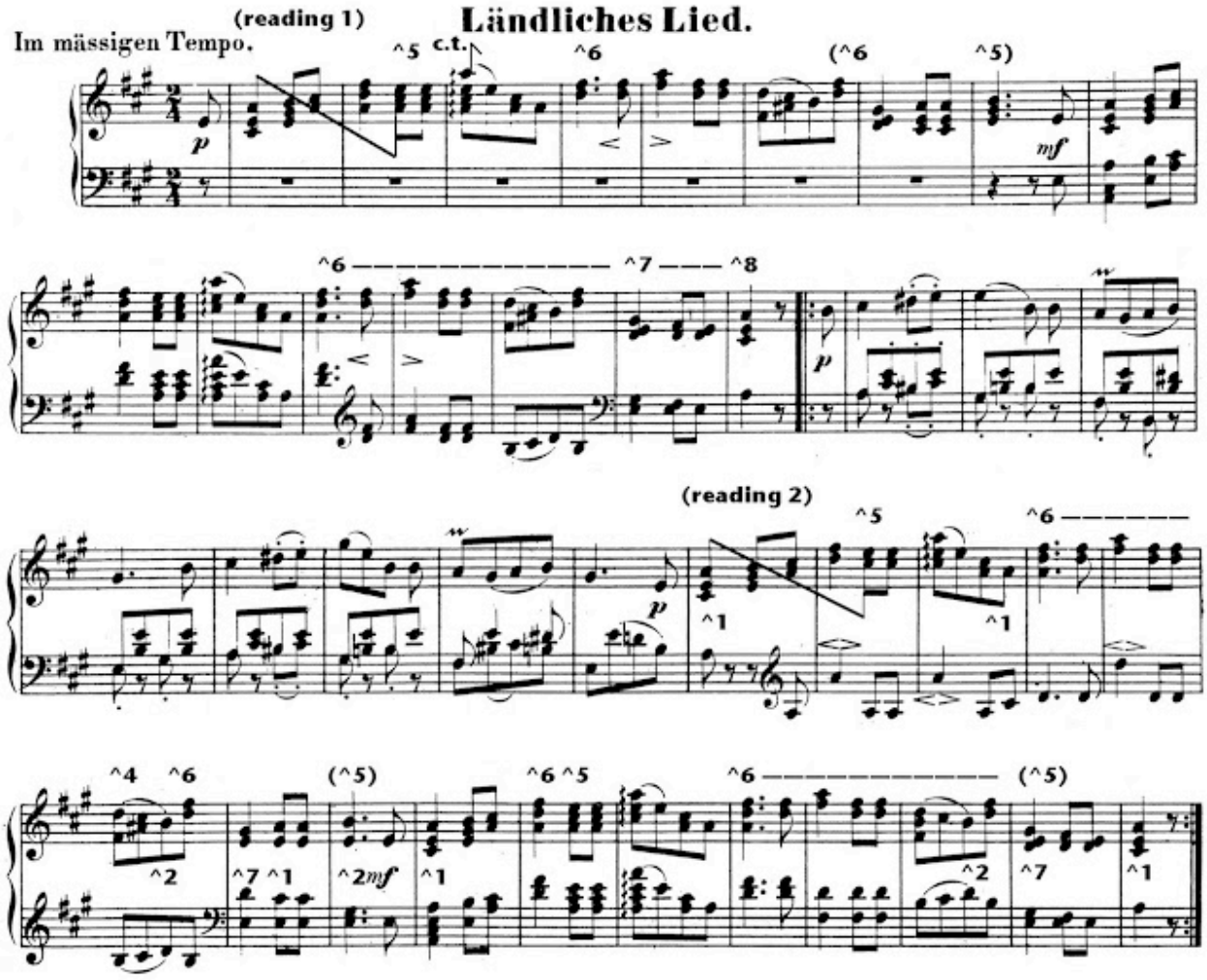


but a complicating factor is that it isn't clear whether this *is* the structural cadence, or, to put it a different way, it isn't clear if there *is* one at all: a page or more of E major "resolves" back into F major but the effect is that of a coda, rather than a reprise -- see below. Finally, the choice of a fundamental tone for this piece would involve quite a bit of "reading into" and would always remain open to challenge.

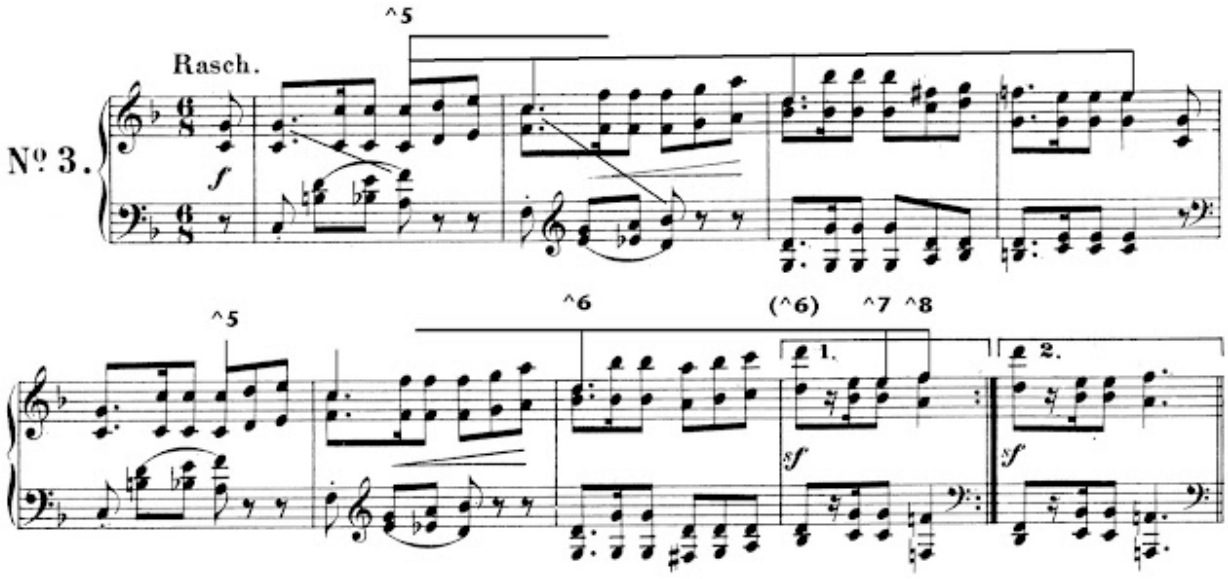


Friday, June 30, 2017
JMT series, part 4d (simple rising lines)

Schumann, *Album für die Jugend*, op. 68, no. 20, "Ländliches Lied." No comment in the note.



Schumann, *Albumblätter*, op. 124, no. 3, "Scherzino." Comment in the note: "the first ^5 is somewhat muddled by registral confusion, but a rising motive is strong." Now I think the opening is less muddled than I thought in 1987, though there is consistent covering play. The line, overall, is quite clear and coordinates with the harmony as well as any I have seen.



Schubert, *Schwanengesang*, no. 7, "Abschied." Comment in the note: "the conclusion is strong, but ^8 could be the initial tone, and the piano overreaches the voice with a descent ^3-^2-^1." I have nothing to add to this comment.

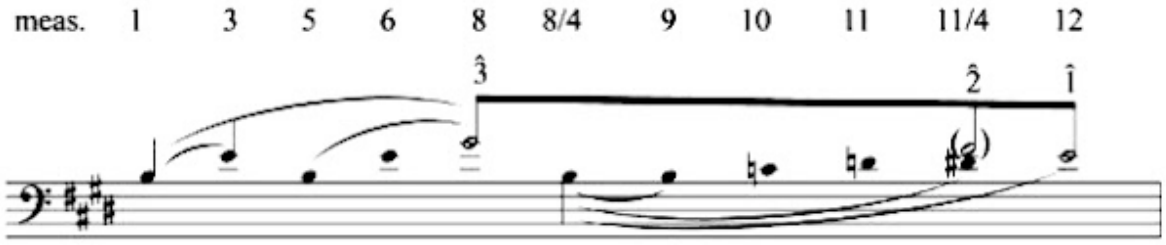
Finally: "Pieces that appear to use a rising line from ^5 but in fact do not include Chopin, Prelude in E Major, op. 28, no. 9 (three-part *Ursatz* with line from ^3 above ^2 implied in the cadence)." I have already written about this at length: link to the first post; link to the follow-up post. **[those texts are reproduced below]** The "short version": Until recently I was comfortable with the comment above, despite the work needed to imagine ^2; Carl Schachter repeated the analysis without giving me credit for precedent; and recently Emily Ahrens Yates revisited the piece and produced a thoroughly convincing analysis that shows the piece *does* have an ascending *Urlinie*.

---------- Added October 2017 ----------

Monday, April 18, 2016
On the "March" Prelude in Chopin's Opus 28

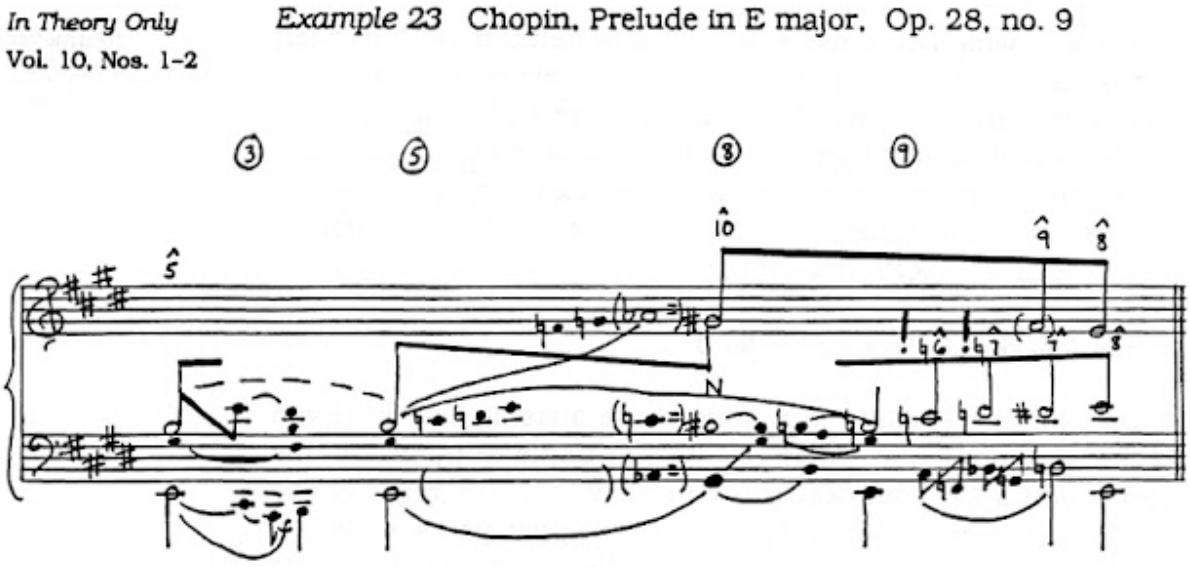
The steadily rising scale figures in each of the three phrases of Chopin's E-major Prelude are emphatic and obvious (so is the sudden drop at the end of the second phrase). In a recently published book *The Art of Tonal Analysis: Twelve Lessons in Schenkerian Theory* (Oxford University Press, 2016; edited as a labor of love, I suspect, by Joseph Straus), Carl Schachter says that "some people analyze this piece with an *Urlinie* that rises a fourth: B-C#-D#-E. I think, however, that it is quite possible to hear instead a very subtle and wonderful descending *Urlinie*, but to do so one has to be quite un-literal in one's use of the theory" (56). [You can read the chapter on two preludes in the Google Books preview window.]

Here is his Example 3.10, which shows the middleground and background shapes of the upper voice:

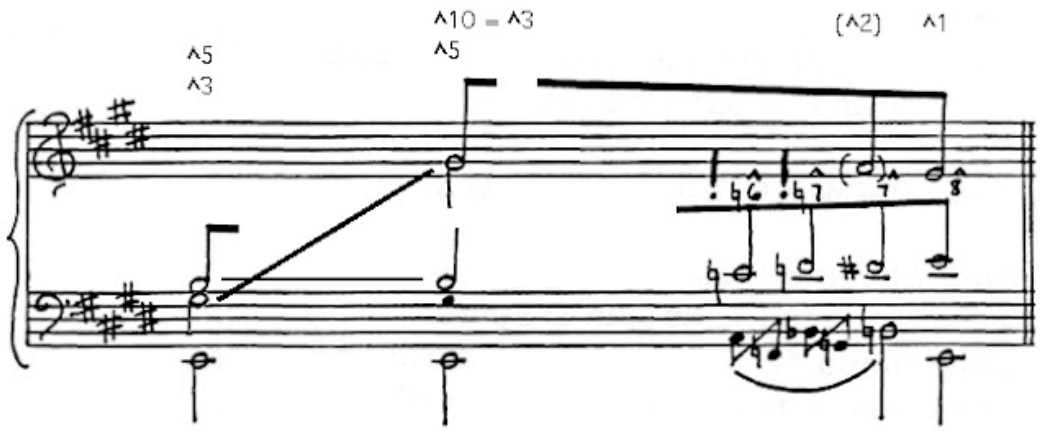


For the record, I was the first to assert the abstract pitch design by which a primary line descends from ^3 (while a secondary line rises from the lower ^5).

In a different article published in the same year as "The Ascending *Urlinie*," I provided a graph: from "The Three-Part *Ursatz*," *In Theory Only* 10/1-2: 28.



This gives less emphasis to the arpeggios, but my point was to place attention on the inversion of the third G#-B to the sixth B-G#, in line with middleground transformations that I identify in the article. Here is a schematic version of the example below showing this:



Finally, here is a link to a facsimile of my sketch from 1982: holograph sketch of Op28n9.

Tuesday, April 19, 2016
On the "March" Prelude in Chopin's Opus 28, part 2

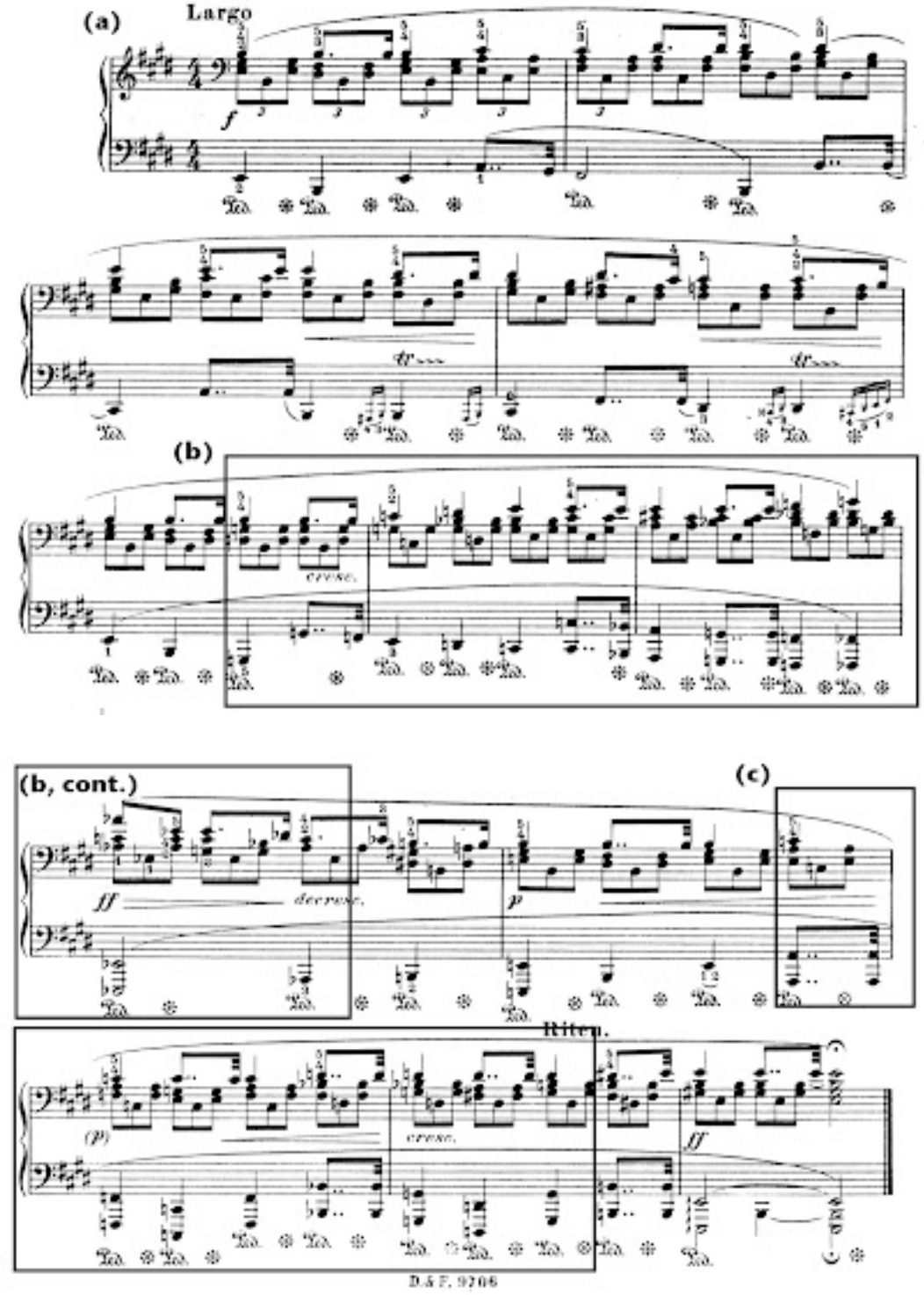
In part 1, I cited Carl Schachter's recent analysis of this Prelude, with its *Urlinie* from ^3, where ^2 had to be "supplied by the imagination of the listener" (61). I also indicated my priority in this reading of the background, having written about it twice in 1987.

In February, Emily Ahrens Yates presented a paper titled "Surface Motives in Tonal Music and Their Influence on Our Readings of Background Structures" at the TSMT conference in Belton, TX. In the well-established tradition of motive-driven Schenkerian readings, she "show[s] how ascending surface motives of $\hat{5}$ to $\hat{8}$ are composed out, are evident in the middleground and foreground levels, and are replications of an ascending *Urlinie* background structure resolving the conflict in readings between motivic parallelisms of rising motives and 'Ursatz parallelisms'" (from the abstract).

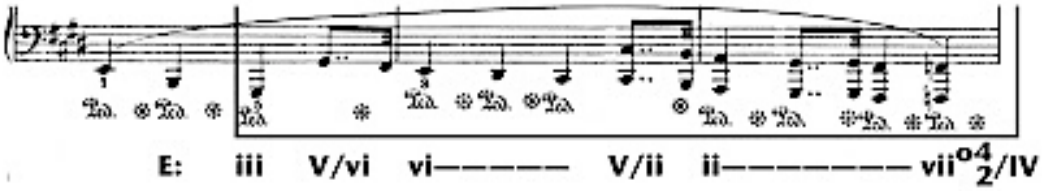
Emily shared her analysis with me beforehand. It was entirely convincing, and I now wonder why anyone (including me, you understand) would ever have proposed a background descent from ^3 at all: each of the march's three phrases is wholly occupied with rising stepwise gestures (and the subsequent relaxation from them), the "one-leap-too-far" quality of the Ab 6/4 chord in bar 8 is certainly accentuated/confirmed by its unstable status as a harmony, and the one truly remarkable thing in this musical context is the ending, which is the only one of the three phrases that refuses to drop away from its rising line from ^5 to ^8 (awkwardly chromatic though it is).

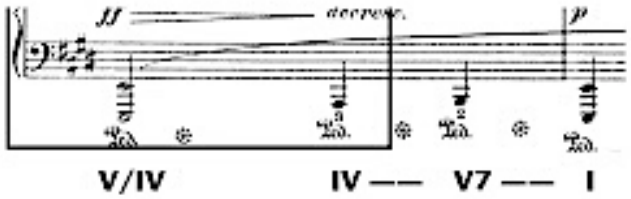
Additional comment: "each of the march's three phrases is wholly occupied with rising stepwise gestures (and the subsequent relaxation from them)": note that each rising phase is longer and each relaxation phase is shorter than the last. In the first phrase, ten rising beats are followed by six falling ones (numbers depend on where you place the three beats of E4). In the second phrase, twelve rising beats are countered by four falling beats. And of course in the third phrase, sixteen rising beats are not countered at all. What surely emerges as thematic in this march, then, is the withering away of descent, regardless of the dramatic surge into bar 8.

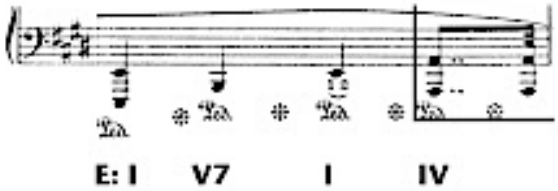
More than that is the Sisyphian struggle against a chromatic weight that bears down the already heavy diatonic chords in the second and third phrases. I have boxed those passages in the score below:



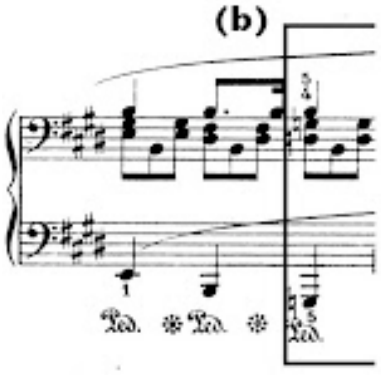
It is not difficult to "reconstruct" the diatonic version of all this, the state of the march "before" its chromatic deformation, its suppression by a half-step. (The notion of lowering to flat keys as expressive is something we've seen in Schubert, who dropped the "violin keys" of D and A to Db and Ab in his waltzes.) Here is the diatonic bass for the two chromatic passages.

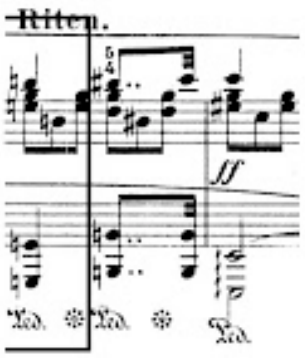






What is truly remarkable -- and dramatic -- then is not the "one-leap-too-far" Ab6/4 chord, but the sudden emergence of the diatonic from the chromatic depths. The staircase down to those depths is also the way back up:





An entire slow movement of a heroic sonata is sketched in this miniature—an invitation perhaps to a skilful improvising pianist to fill it out.

---------- End Added October 2017 ----------

Additional examples of simple rising lines

The list is chronological, based on publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

Chambonnieres, *Pieces de Clavecin*, bk 2, suite 5, courante	Survey addendum
Chambonnieres, *Pieces de Clavecin*, bk 2, suite 6, courante	Survey addendum
Johann Heinrich Schmelzer, *Partita ex Vienna*, Courante	Gallery 2 / 17th century
J. C. Kerll, Toccata n4: Cromatica con Durezze e Ligature	17th century
J. A. Reincken, *Hortus Musicus*, Sonata 1, Allemande	17th century
Anon., "Chelsea Stage"	Gallery 2
Anon., " The Duchess of Gordon"	Gallery 2
Anon., " The Nabob"	Gallery 2
Anon., " Shepherds Jigg"	Gallery 2
Anon., "Yankey Doodle"	Gallery 2
Haydn, Quartet, op.76n2, III trio	Gallery
Haydn, Symphony no. 86, III	Gallery
Mozart, Menuet, K176n1	Gallery
Beethoven, German Dances, WoO8n1	Gallery
Beethoven, Symphony, no. 7, II, theme	Rising
Beethoven, Waltz in D major, WoO85	Rising
Schubert, *Wiener-Damen Ländler*, D734n15	Gallery
Schubert, *Valses sentimentales*, D779n13	Gallery
Schubert, Ländler, D814n4	Gallery
Schubert, *Valses nobles*, D.969, no. 1	Rising
Schubert, *Valses nobles*, D.969, no. 7	Rising
Josef Lanner, *Steyrische Tänze*, op. 165, n3	Lanner
Johann Strauss, sr., *Exotische Pflanzen*, op.109, waltz n2	Gallery
Johann Strauss, sr., *Das Leben ein Tanz* . . ., op.49, waltz n2	Gallery
Johann Strauss, jr., *Künstlerleben*, op. 316, waltz n5	Gallery
Brahms, "Über die See," op. 69n7	Gallery
Tchaikovsky, *The Nutcracker*, March	Gallery

Part III: Notes 29 & 30 (^5-^6-(^8)-^7-^8 and ^5-^6-(^5)-^7-^8)

Monday, July 10, 2017
JMT series, part 5a (notes 29 & 30)

In previous posts for this series I looked at pieces mentioned in my 1987 *JMT* article, note 28. Here are notes 29 and 30, on *Urlinie* variants.

n29: ^5-^6-(^8)-^7-^8 model or one of its variants:

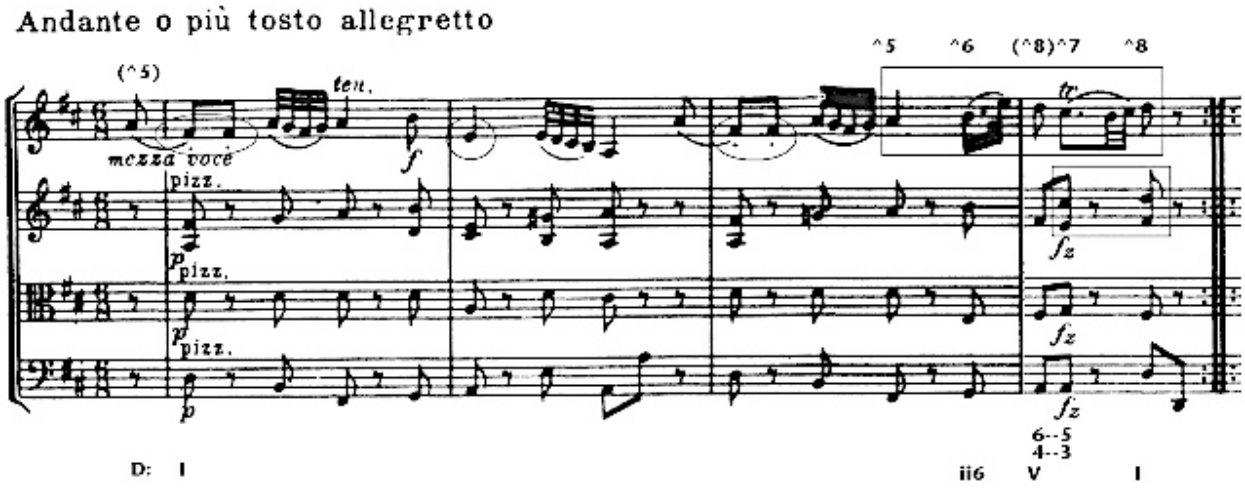
Haydn, String Quartet, op. 76, no. 2, II. I have written at length about this piece: link to post.

---------- Added October 2017 ----------

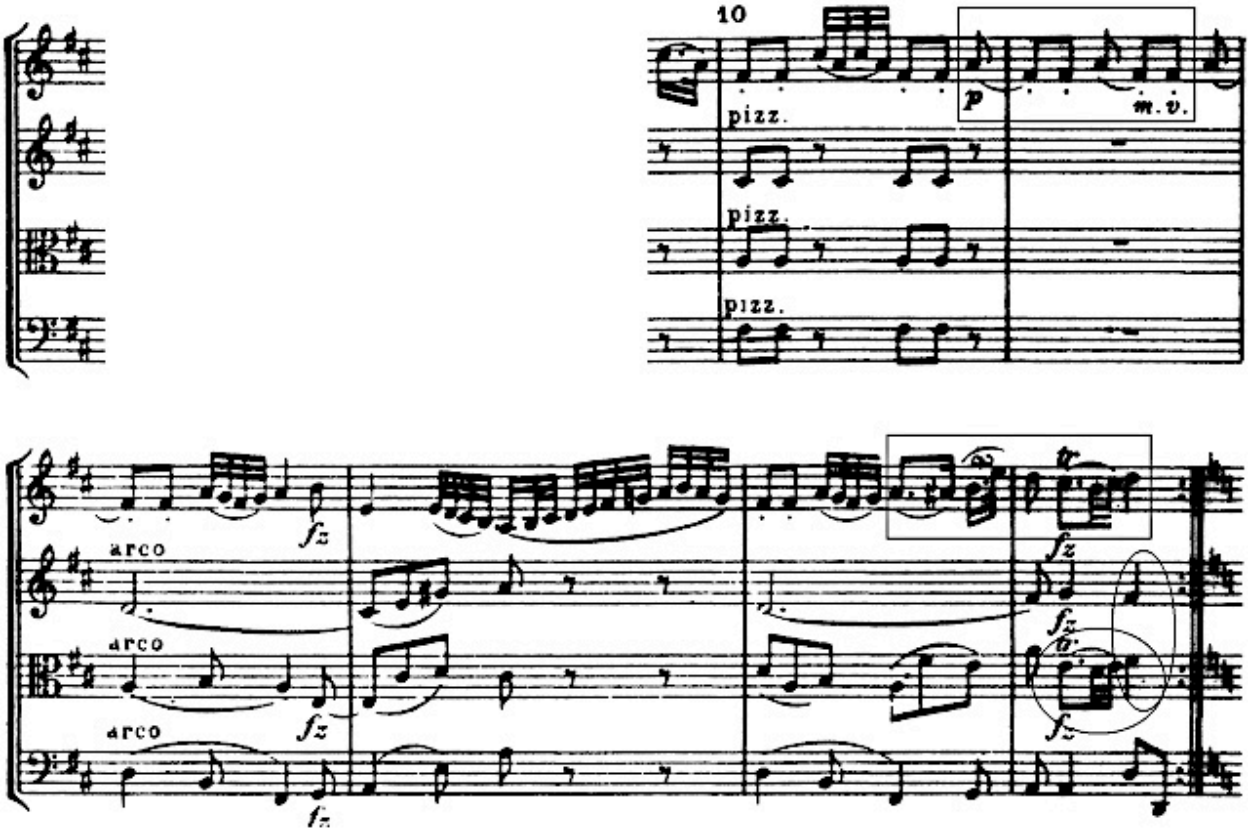
The slow movement of the string quartet, op. 76n2 was also mentioned in a footnote to my "Ascending *Urlinie*" article, twice in fact. In footnote 29, I included it among pieces that use the "^5-^6-(^8)-^7-^8 model or one of its variants"; in footnote 31 it was "the form ^5-^6-(reg.)^7-^8." These refer to different form sections of the piece. Of these two readings, the first is very clear, but the second I no longer agree with. Details below.

The design of the movement is ABA with an extended coda. Section B starts in the tonic minor, but is unstable (the tonic minor lasts only a bar before we settle into its own bVI region, which lasts for about half the section's duration). The reprise is complete except that a fairly lengthy coda is initiated by a deceptive cadence on what should have been the final cadential tonic.

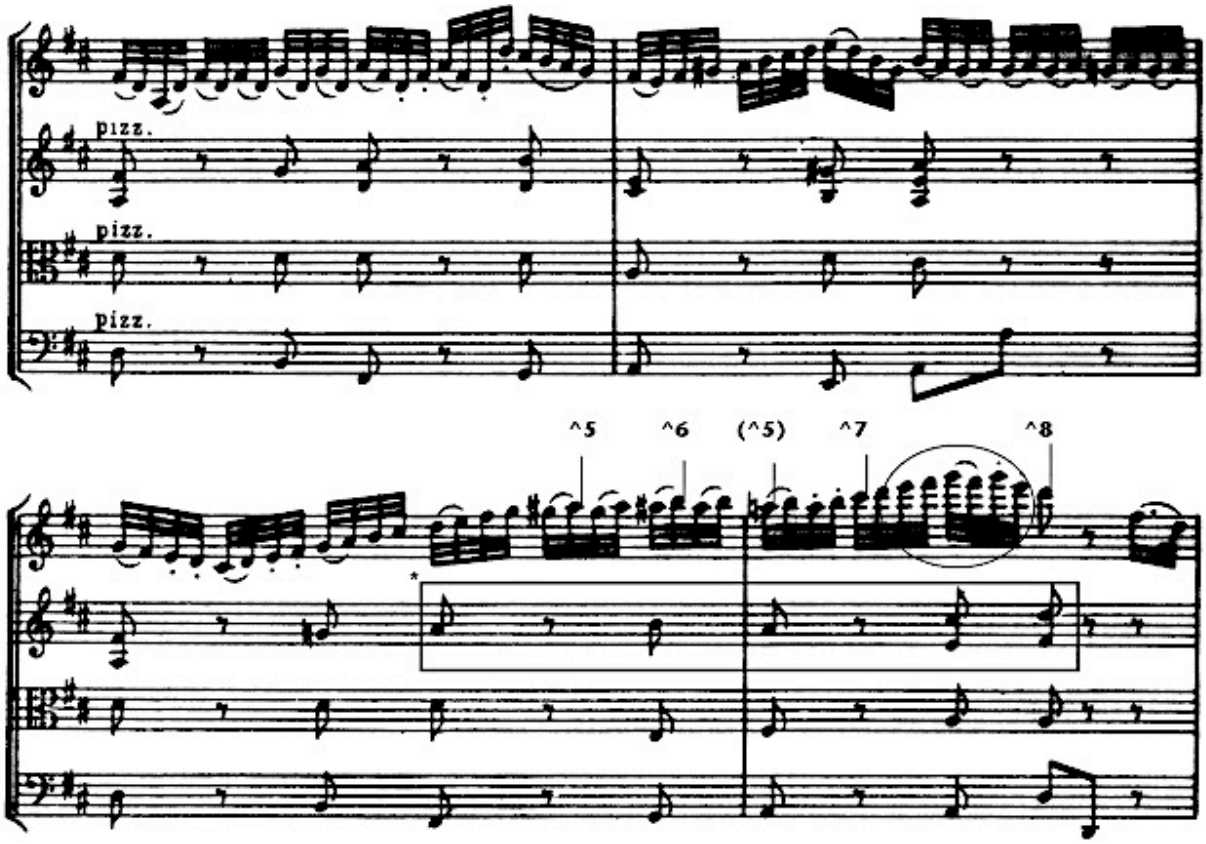
The main theme (A) is a closed small form with repeats. Its treatment of a rising background line is quite clear and straightforward: an apparent ^3 (F#) at the beginning is supplanted by ^5, which looked to be a cover tone at first but before long takes over as the principal register. Note the (^8) that supplies a note for the melody over the cadential dominant's 6/4; and ^7-^8 is doubled in the second violin.



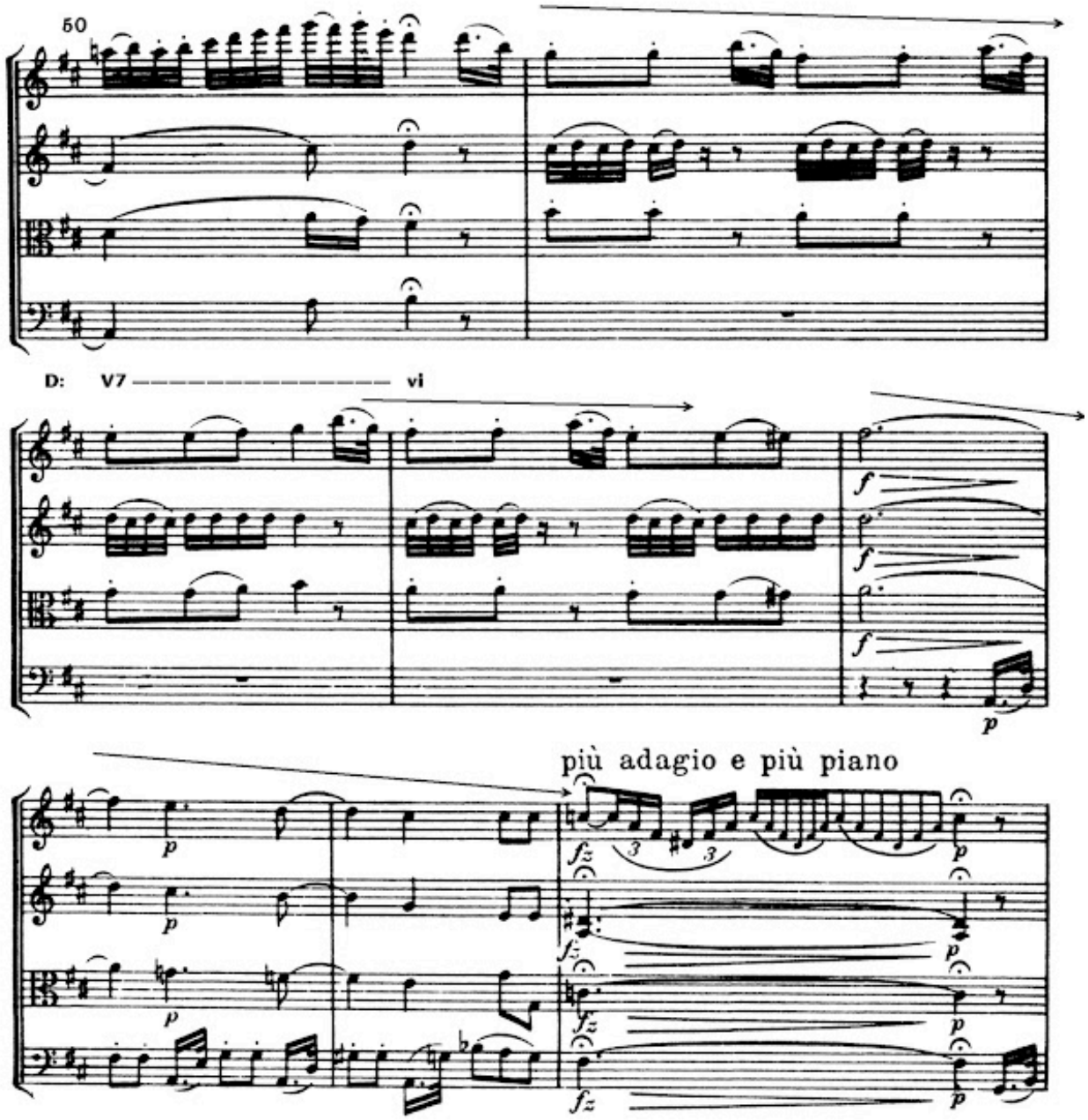
A brief B-section offers an unusual turn by ending firmly on F# minor (iii in D major; iii is generally considered the "weakest" of the diatonic triads, a characterization that extends to its tonal region). The explanation is that Haydn thus allows himself a play on the opening motive A-F#—f#: ^3-^1 turns into D: ^5-^3 without benefit of any transitioning harmonic progression. In this case, note that Haydn could easily have included the cadenza perfetta between first violin and viola but instead doubles the third of the final chord. The third was doubled in the opening statement of the theme, too, and we have to assume that there was something about the sound that appealed to him.



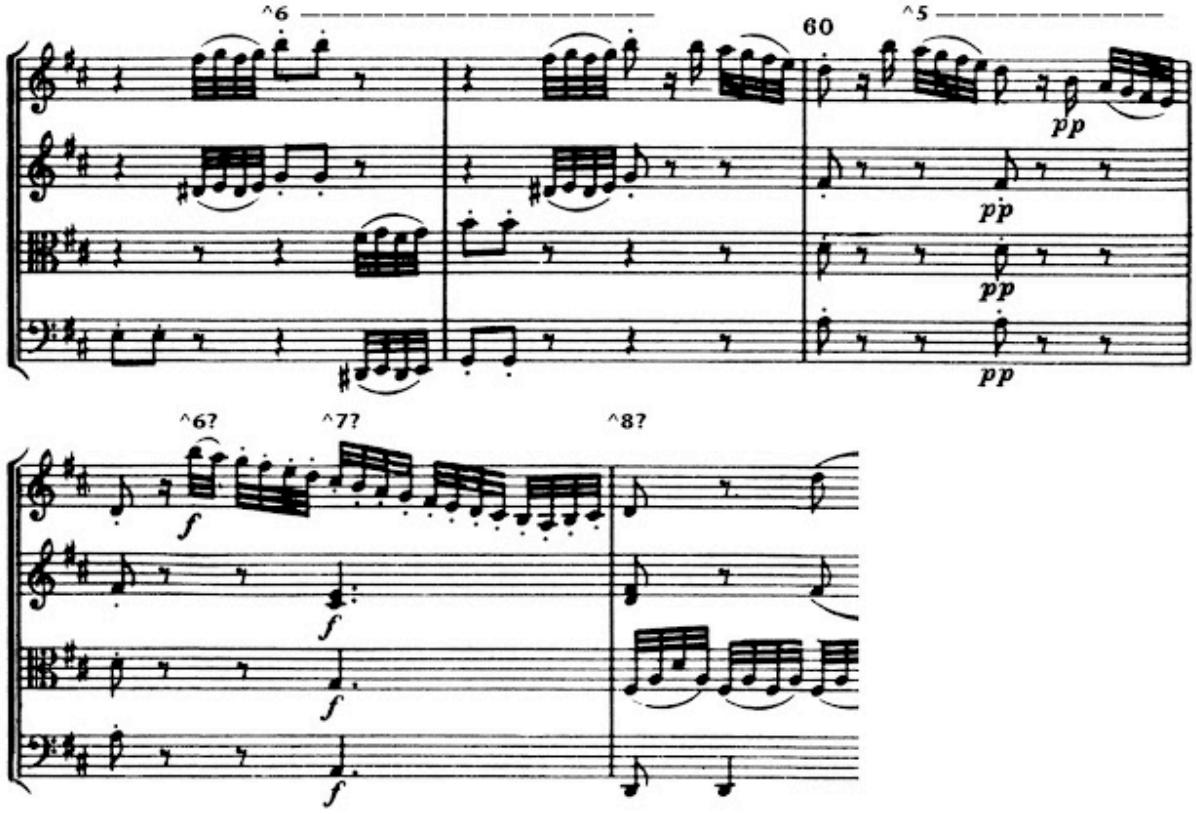
In the reprise of the A section, the *Urlinie* form is altered to another variant that I discuss in the *JMT* article: ^5-^6-(^5)-^7-^8. Note that the second violin follows this figure note for note (* and box).



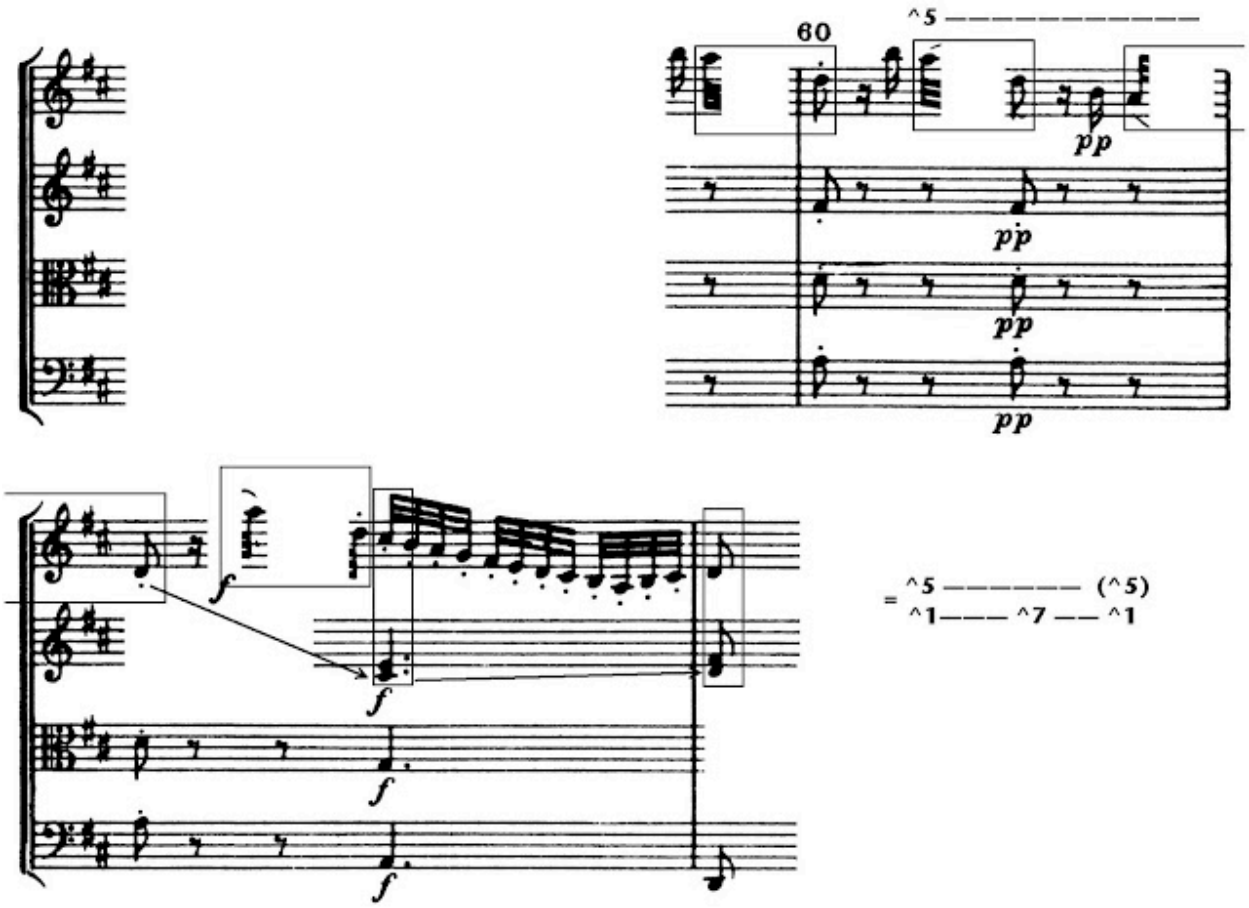
In m. 50 is the deceptive cadence I referred to above. What follows from it is a strongly profiled descent to a dramatic diminished seventh chord and a brief cadenza for the first violin (m. 57).



Here are the immediately following measures (58-62), which finally bring the principal cadence. In footnote 31 of the *JMT* article, I applied ^5-^6-(reg.)^7-^8 to this movement, meaning by it this ending. The treatment of register, however, is more complicated than it was in the Eb sonata or other pieces where ^6 dropped down to ^7. Here ^6 does drop to ^7 (m. 61), but ^7 also drops to ^8 (or ^1). That, combined with the downward figuration in mm. 60-61, seems to me not just to conceal but effectively to erase the rising-line formula here. Reading this as a rising cadence gesture reminds me of those tortured Schenkerian readings that dip down into inner voices or imply this and that in order to come up with an acceptable line. For this kind of event, I prefer the proto-background model—see the next example.

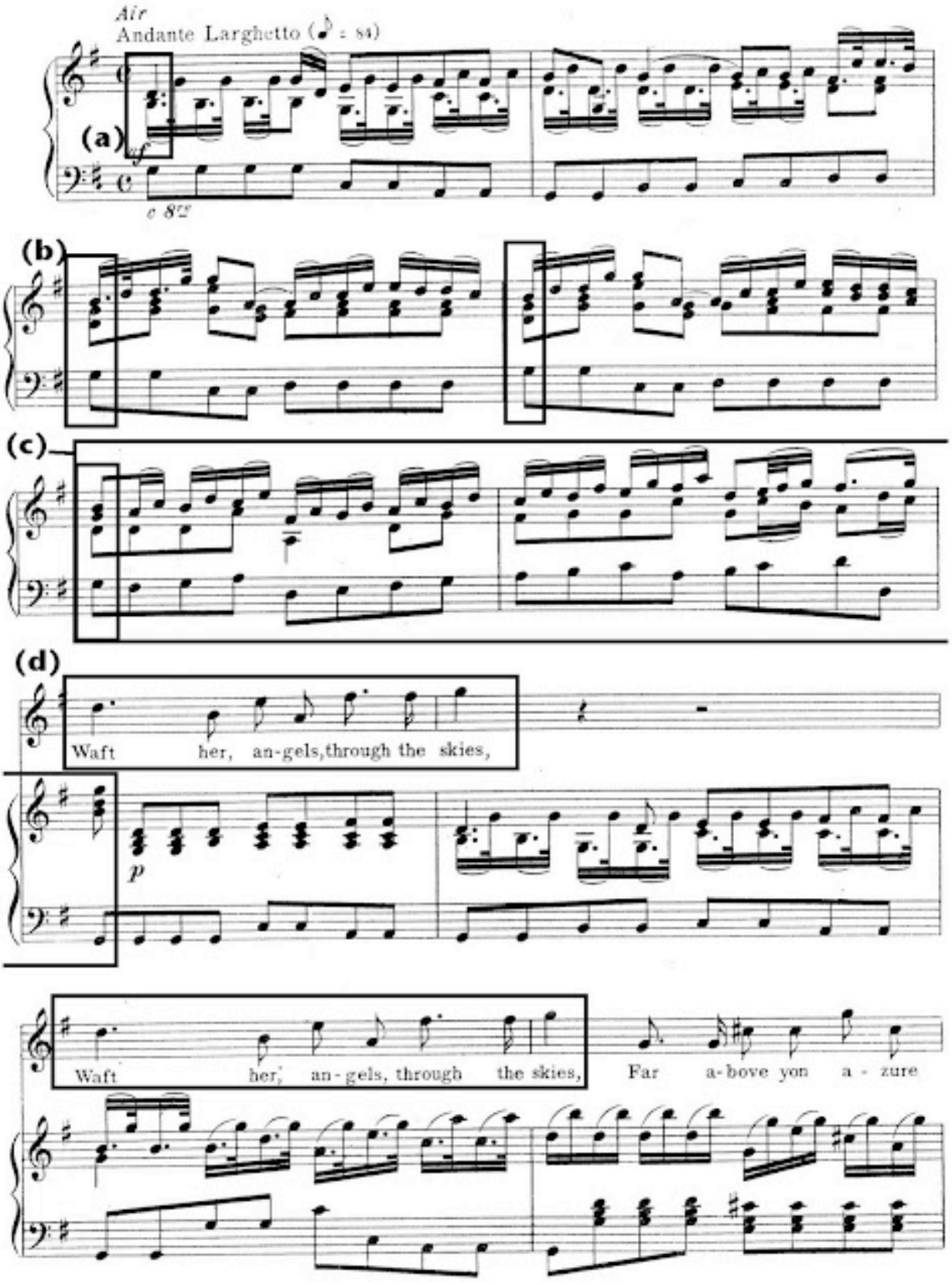


The figure that *does* make musical sense here is the fifth-frame of the violin's repeated figures in mm. 60-62. The upper end (^5) is never effectively abandoned, and the lower end (^1) moves to its lower neighbor only to fit into the cadential V7. The intervallic frame, then, is as shown at the lower right.

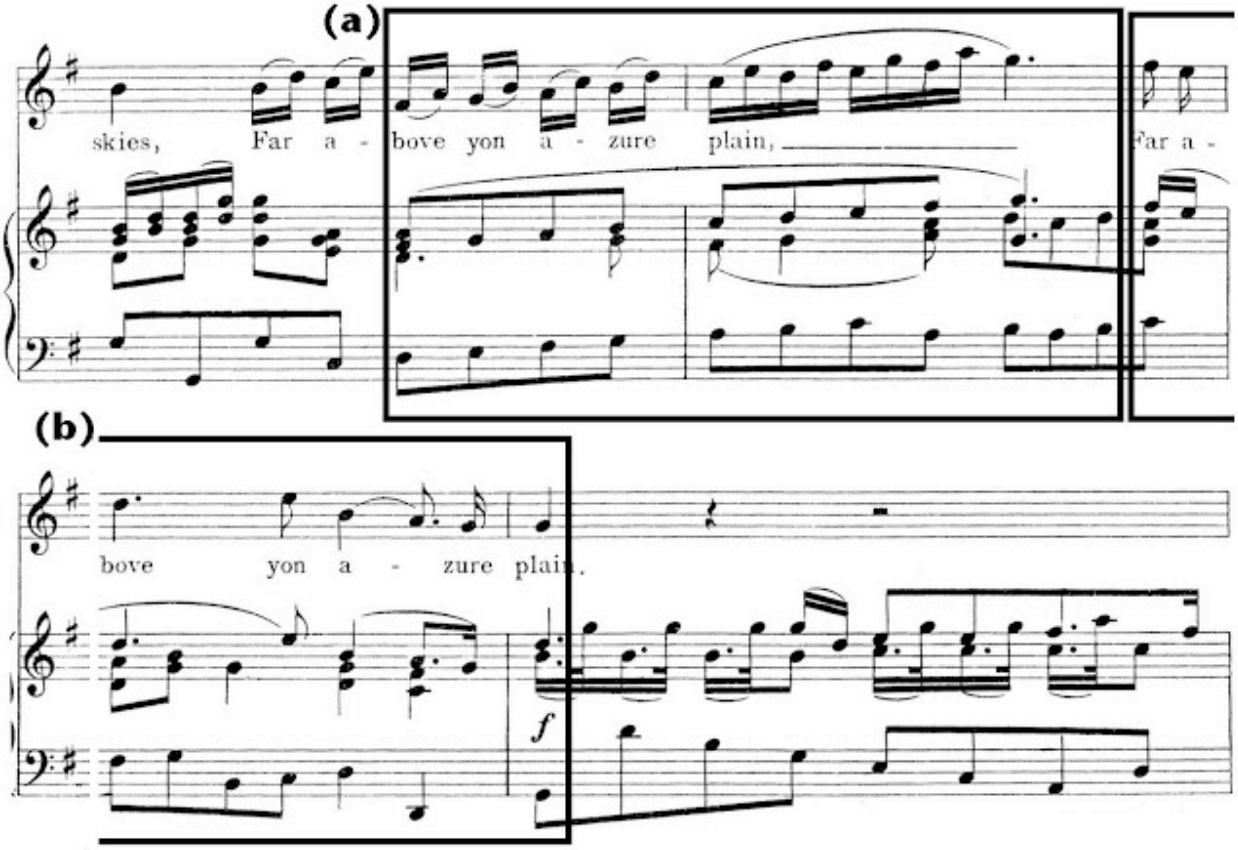


---------- End Added October 2017 ----------

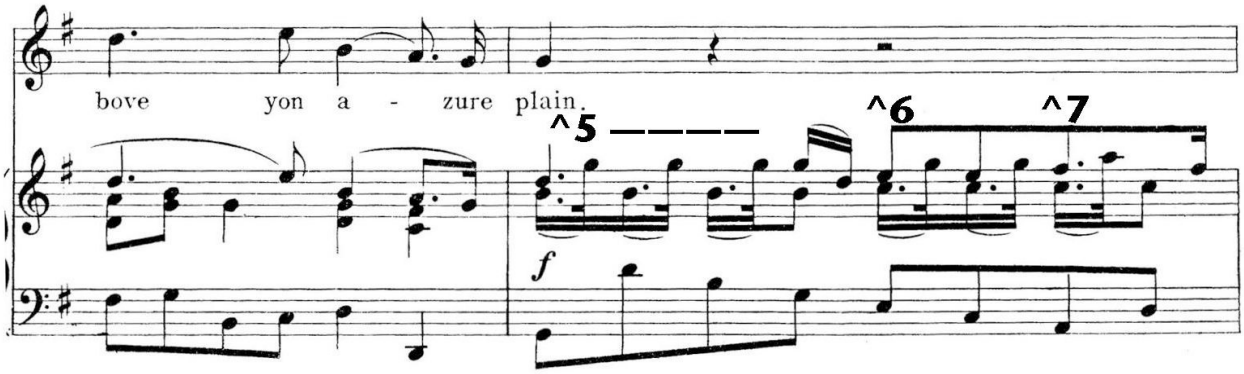
Handel, *Jephtha*, aria "Waft her angels." Comment in the note: "orchestra in the framing ritornello, not the voice." The voice does participate -- see (d) in the example below -- and rising figures are certainly strong throughout, but in the abstract Schenkerian terms, all these are affect, "text painting," and the like, not structural. Nowadays I'm not so sure "structural" is enough.

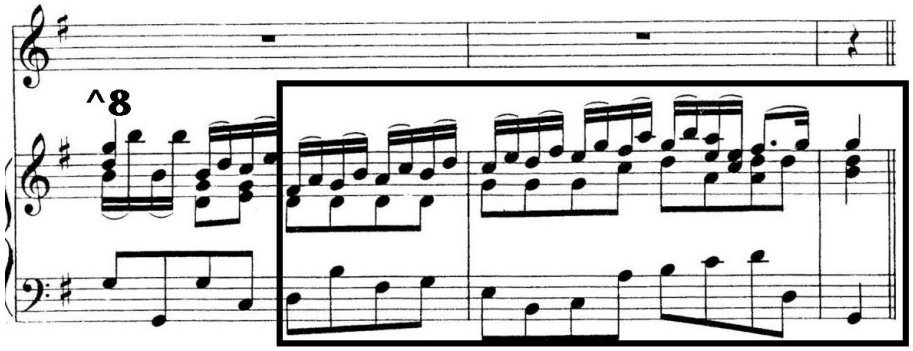

Air
Andante Larghetto (♪ = 84)
(a)
(b)
(c)
(d)
Waft her, an-gels, through the skies,
p
Waft her, an-gels, through the skies, Far a-bove yon a-zure

The closing cadence in A. The strong ascent at (a) is derived from the opening ritornello, (c), but the closing cadence is a descending formula, at (b).



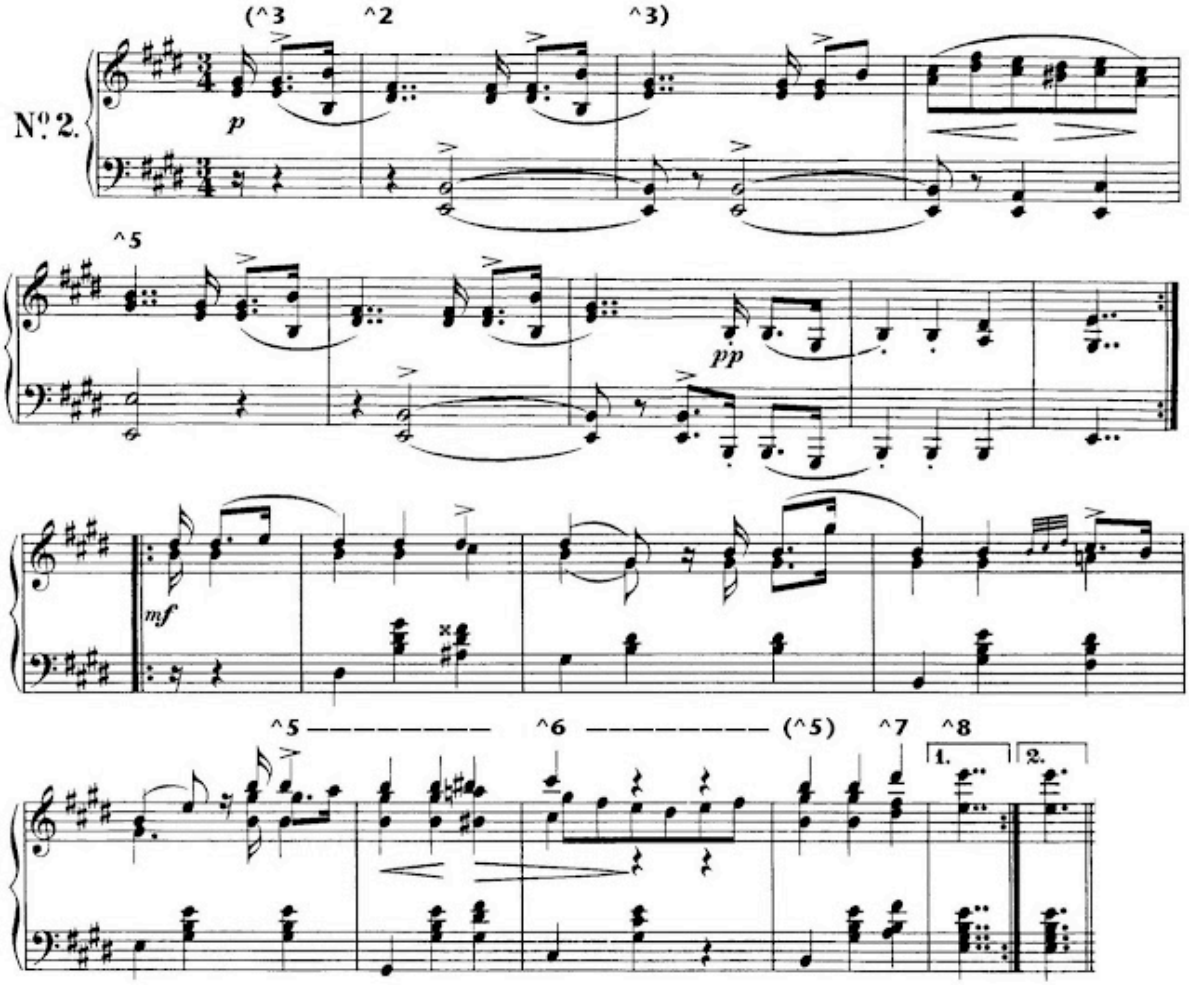
After the voice finishes, the orchestra doesn't give up on the rising line, managing it twice in just four bars.





Note n30: ^5-^6-(^5)-^7-^8.

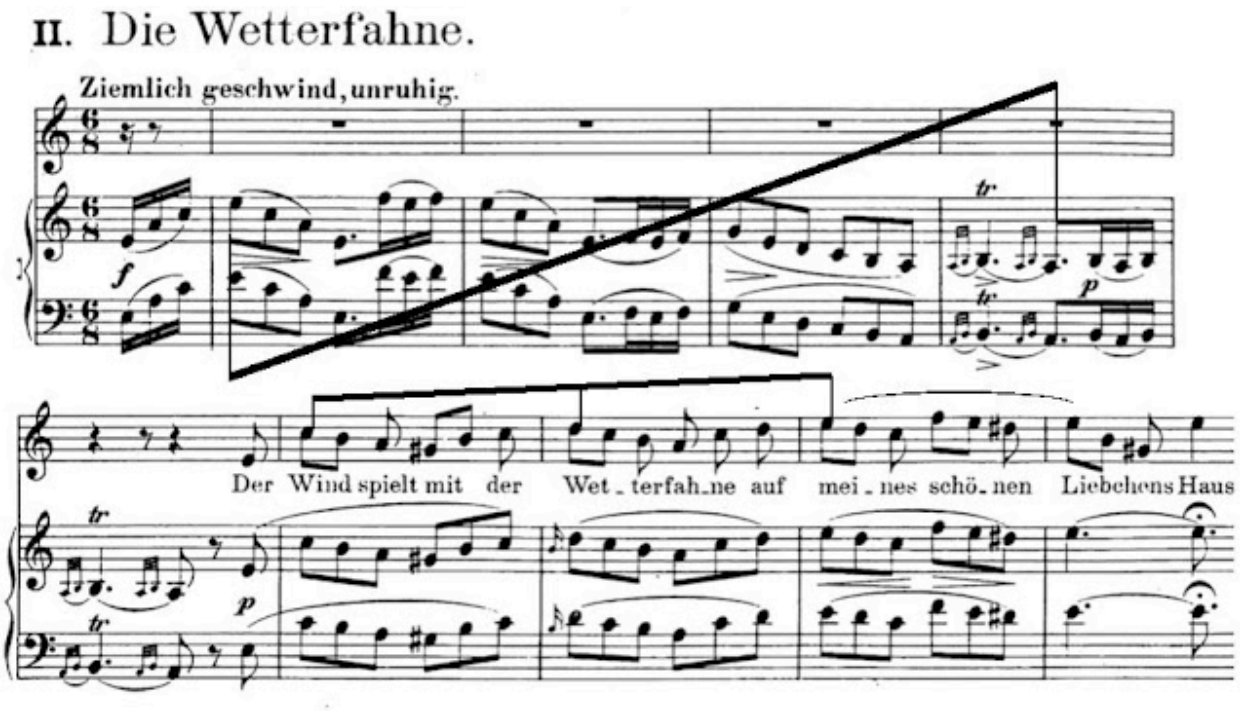
Schubert, *Drei deutsche Tänze*, D973n2. In 1987, I was trying to avoid the primitive *Urlinie* (^5-^7-^8), but now I think it would work just as well -- mechanically, at least. I prefer the reading that emphasizes ^6 because of the expressive attention given to that note and its supporting harmony.



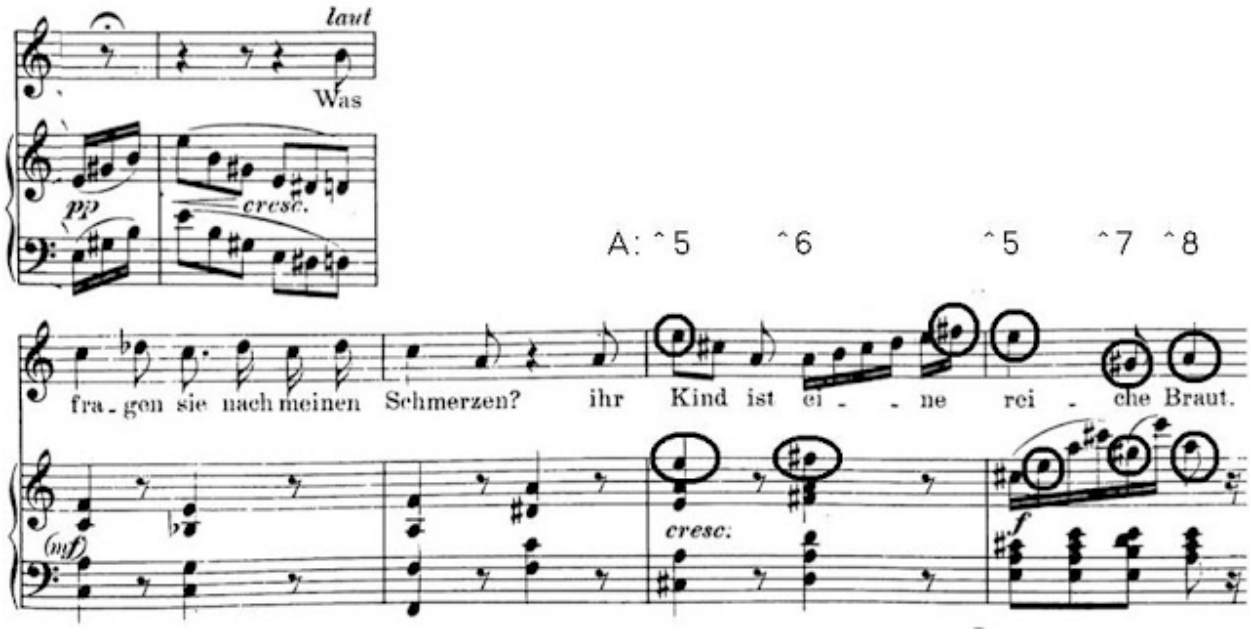
Tuesday, July 11, 2017
JMT series, part 5b (notes 29 & 30)

The second post on notes 29 & 30:

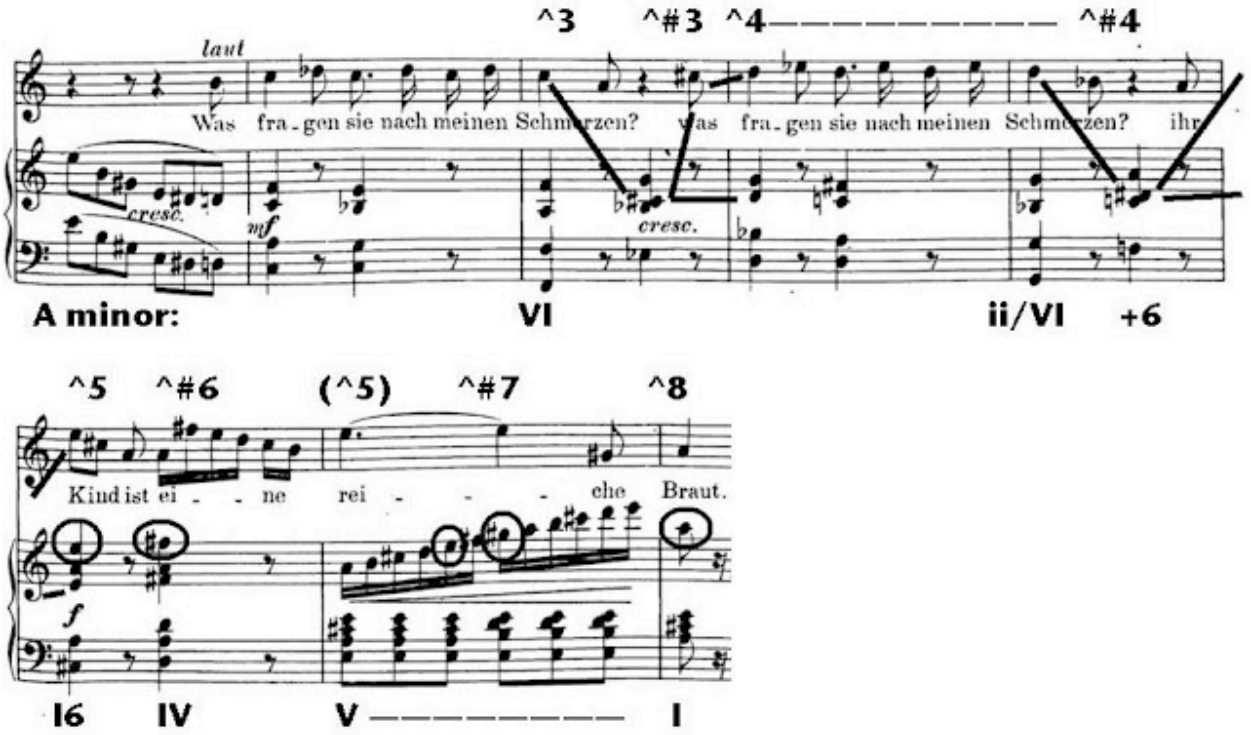
n30: ^5-^6-(^5)^7-^8: Winterreise, no. 2, "Die Wetterfahne." No comment in the note. The piano opens a large space of a compound fifth in the introduction ("geschwind, unruhig"), but the voice constrains its opening phrase by sequence, so that a line rises from ^3 to ^5 (beamed).



The sudden turn to the parallel major in the verse cadence is sarcastic, as his former lover "ist eine reiche Braut" ["a rich bride'].



The final cadence of the song amps up the cry of despair with a strong sequence but odd chord progression -- first system below -- then drops back into the "reiche Braut" figure to end. In the 1987 article I enclosed the second ^5 in parentheses, and have repeated that below, but nowadays I am more inclined to accept the "primitive rising line" and so would probably read the ending as ^5 (^#6 ^5) ^#7 ^8.



Additional examples of variant forms of the ascending *Urlinie*

The list is keyed to publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

^5-^6-(^8)-^7-^8

Herbert, Sweethearts, n7: "Jeannette and Her Little Wooden Shoes"	Gallery 2
Michael Praetorius, "Canticum Trium Puerorum"	17th century
J. H. Schmelzer, *Partita ex Vienna*, Courante	17th century
Herbert Stothart & Joseph E. Howard, "Strictly Neutral Jag"	Survey addendum

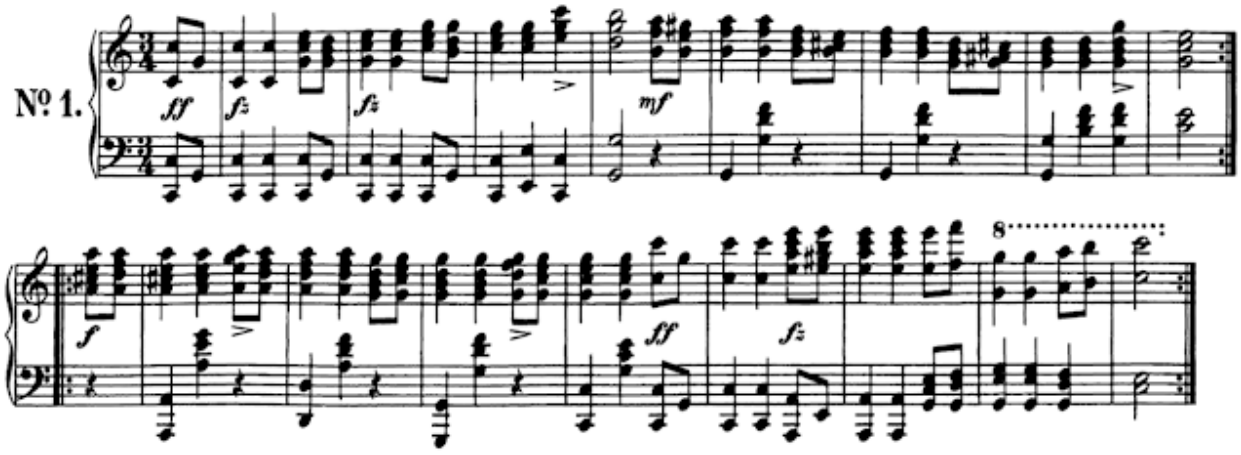
^5-^6-(^5)-^7-^8

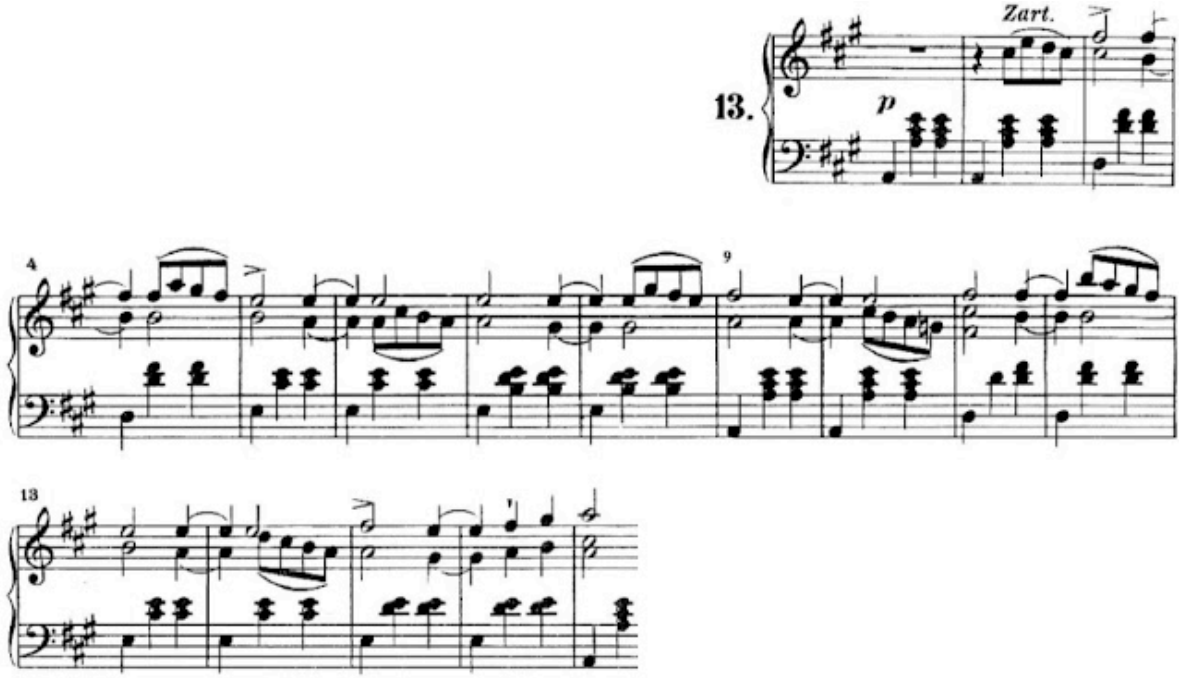
Schubert, Deutscher Tanz, D769n1	Gallery
Schubert, D 814n1	Scale degree ^6
Schubert, *Winterreise*, "Wetterfahne"	Minor key
Josef Lanner, *Steyrische Tänze*, op. 165, n2	Lanner
Johann Strauss, sr., *Exotische Pflanzen*, op.109, waltz n3	Gallery

Part IV: Note 31 (the waltz ninth)

Wednesday, September 13, 2017
JMT series, part 6b-1 (note 31, the waltz ninth)

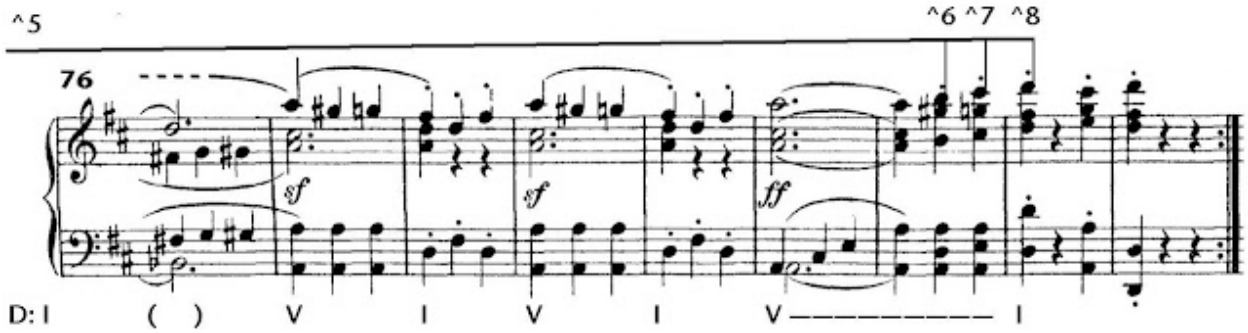
In the 1987 *JMT* article, I introduced the term "waltz ninth," which refers to ^6 treated either as a passing tone between ^5 and ^7 over V7 or as an element of a V9 chord that, despite older rules, moves upward to ^7 rather than resolving down to ^5. Here are two additional examples from Schubert: *Valses nobles*, D969n1, and *Valses sentimentales*, D779n13 (first strain only; second strain ends the same way).



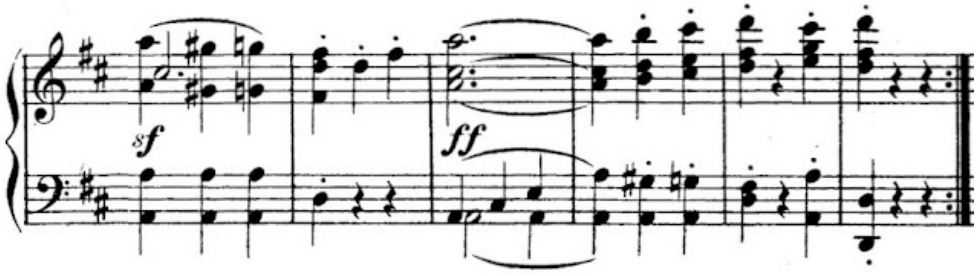


In note 31, I mention the scherzos for the first two Beethoven symphonies. Until recently I thought the scherzo in Symphony no. 2 was the simpler of the two cases, and therefore decided to talk about it first here. The problem -- which nevertheless provokes some interesting opportunities for interpretation -- arises from orchestration, register, and arrangements.

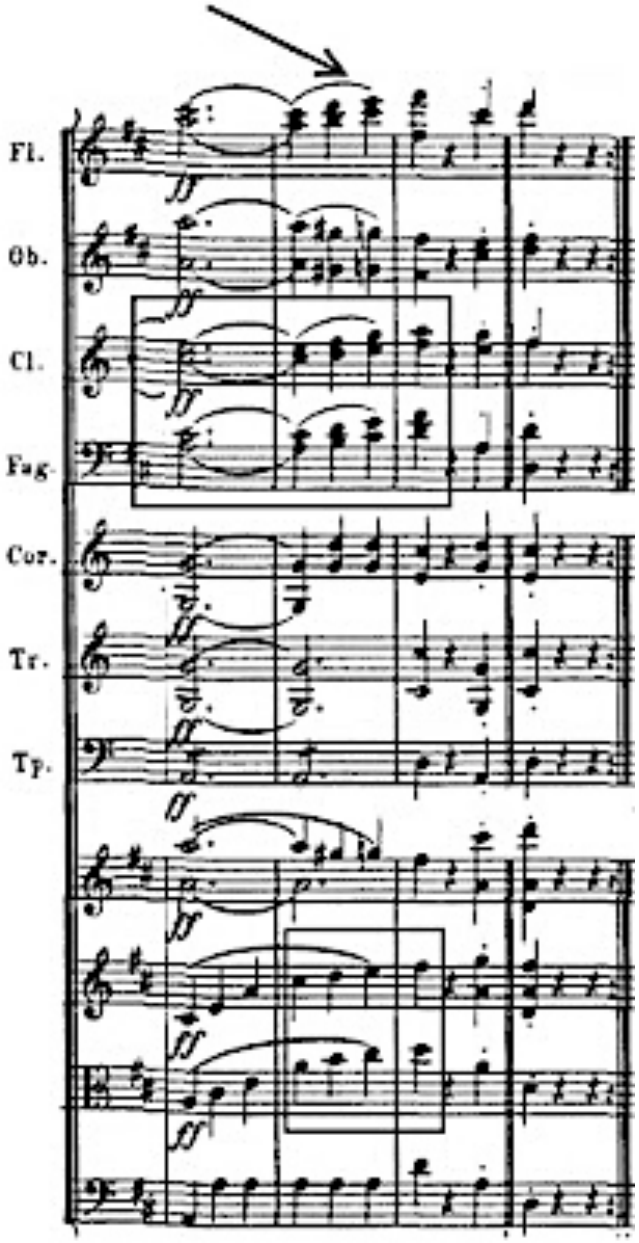
Symphony no. 2, Scherzo. Comment in the note: "a very clear case." Here it is (below) as I analyzed it in the 1980s. I didn't specify a focal tone (aka first note of the fundamental line), though obviously I was assuming ^5; the shape of the cadence, however, is unmistakable. Note that ^6 rises to ^7 over the dominant.



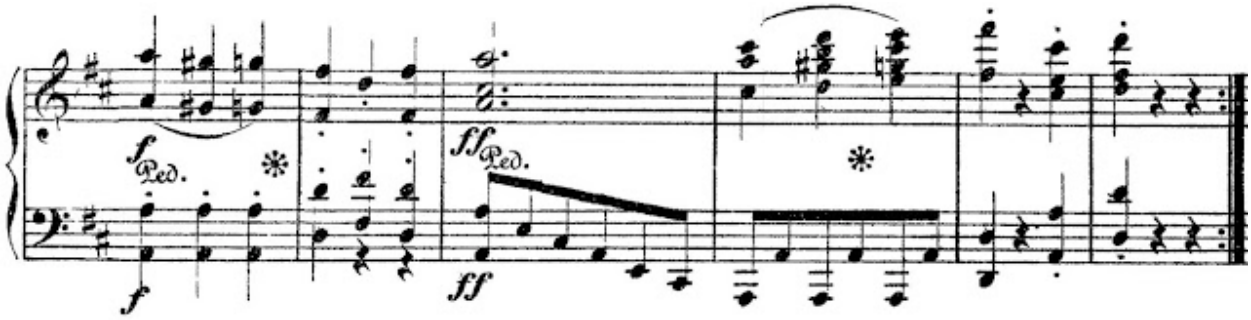
My source was the piano reduction made by Otto Singer and published by Peters in 1906. Below is another version published a few years earlier by Ernst Pauer (London: Augener). [These are dates given on IMSLP; whether they represent time of the original publication, I don't know.]



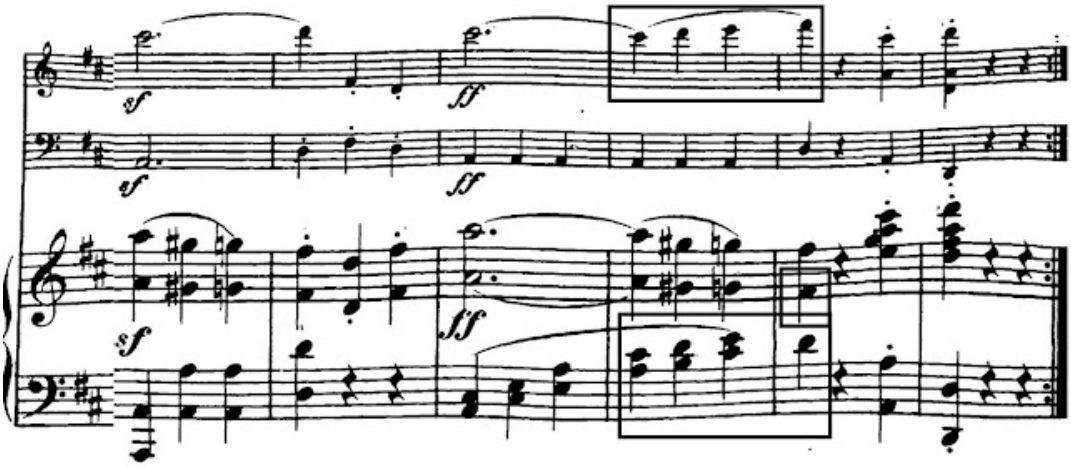
The full orchestral version, however, has the following at the critical moment:



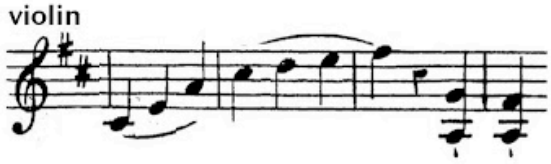
Curiously enough, Franz Liszt follows the original in his pianistically enhanced reduction:

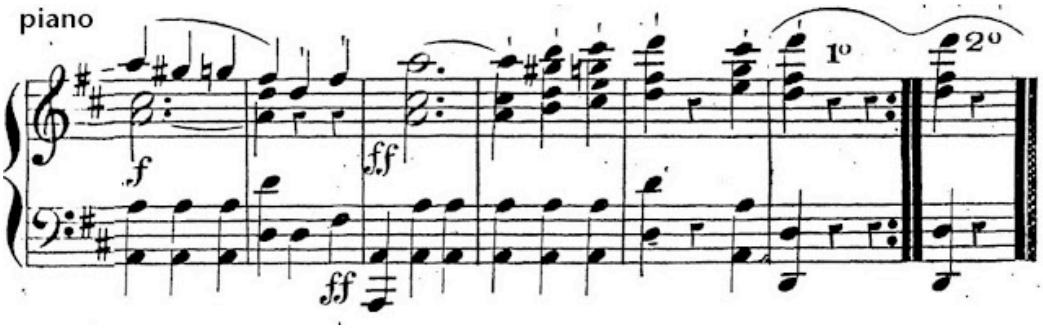


And, more tellingly, so does Beethoven himself in the trio arrangement published in 1805 (the orchestral original appeared in 1804).

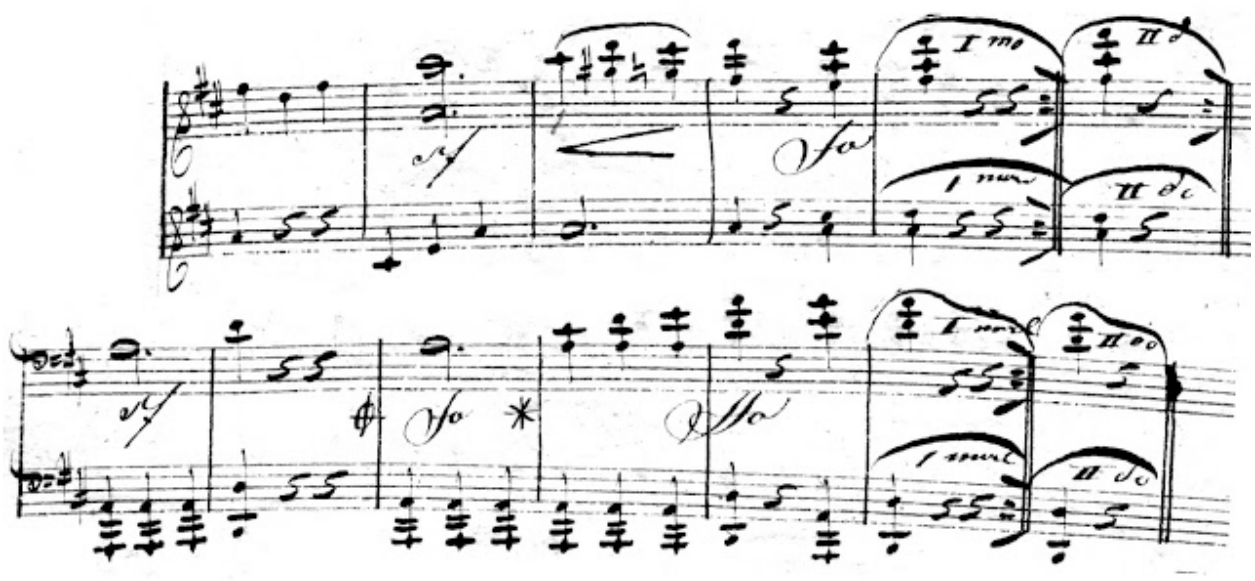


Two other contemporary sources, however, treat the ending in the same way as Singer and Pauer. Hummel made some of the first published piano solo versions of symphonies by Haydn, Mozart, and Beethoven. Joel Sachs and Mark Kroll say of them that "[Hummel's] extraordinary ability to respond to the needs of the musical market place without sacrificing high musical standards is illustrated by his numerous arrangements. . . . For England [in the 1820s] he arranged symphonies by Haydn, Mozart and Beethoven, seven piano concertos by Mozart and 24 opera overtures. . . . All proved to be successful and profitable for both publisher and composer" (*Oxford Music Online)*. Hummel's trio version is accurately described on the title page as for piano solo with accompaniment of violin and violoncello. Here is the piano's ending of the scherzo aligned with the violin part.

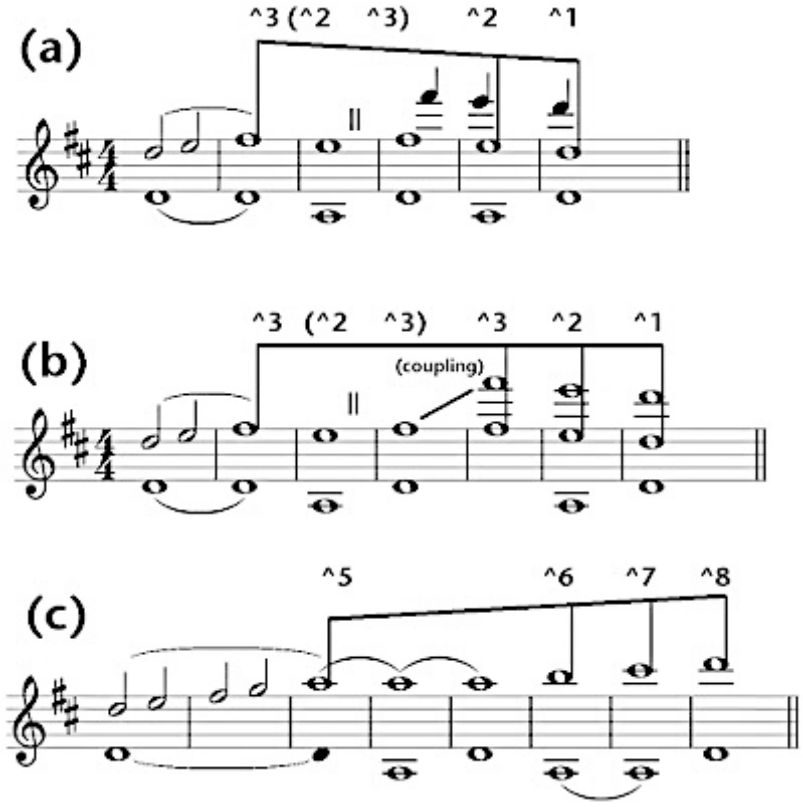




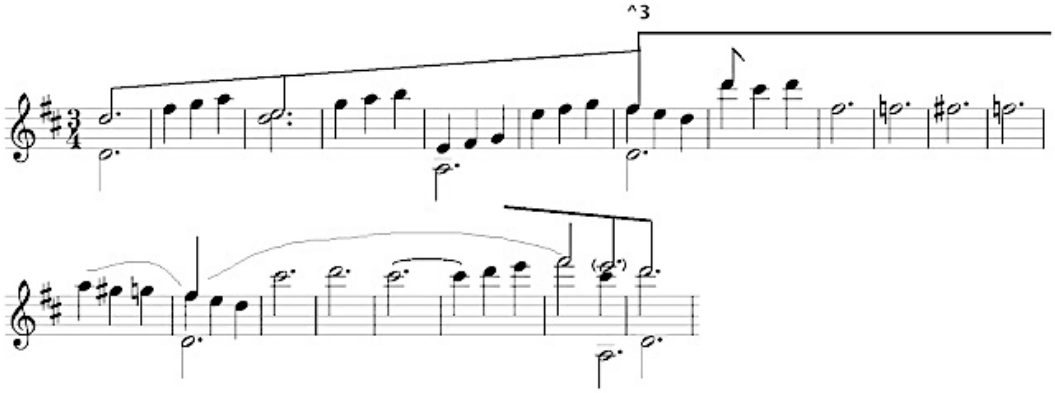
I've also aligned the two parts in an unattributed manuscript arrangement for piano four-hands from 1820.



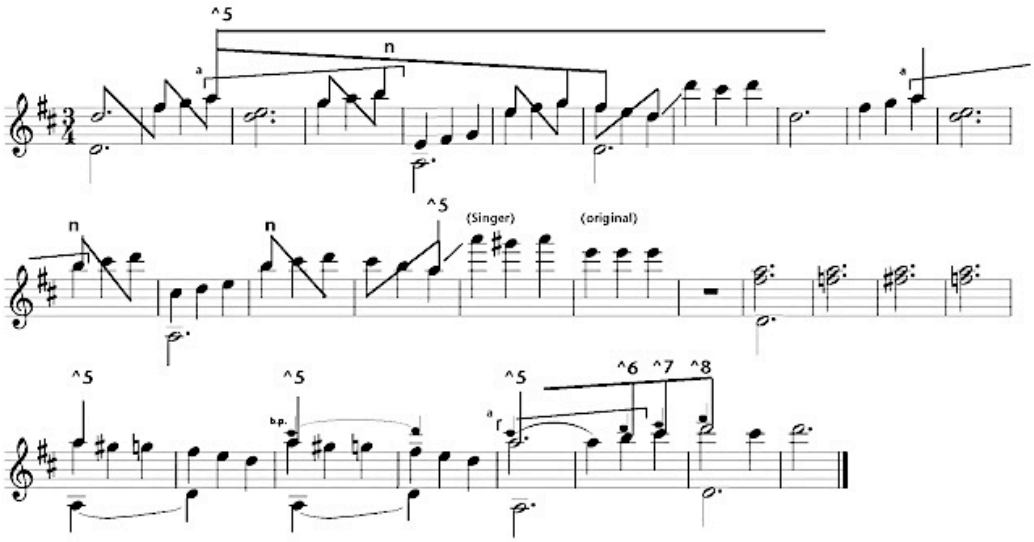
What do we glean from all this? That any one of three backgrounds is plausible. Version (a) reads from ^3, with the upper octave as expressive doubling. Version (b) goes further, regarding the upper octave as consequential enough to warrant coupling [the *Urlinie* descends simultaneously in both octaves]. Version (c) shows my original reading, with ^5 as the focal tone and the simple ascent we have already seen above in several arrangements of the score.



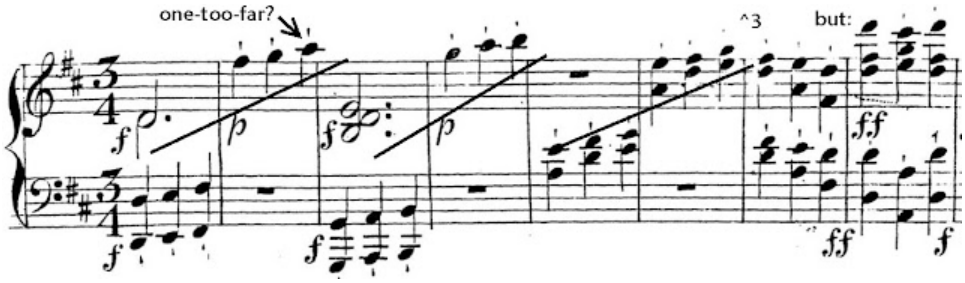
Since (a) & (b) are marginally different in notation, I show only the details of (a) below.



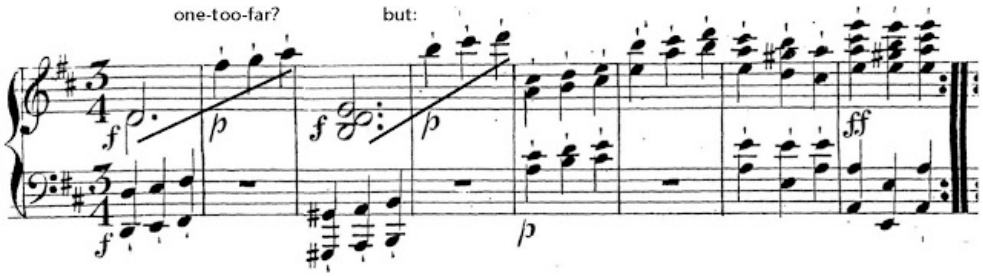
Version (c) is below. I admit that I still prefer this one, despite its weaker claim on a firmly established focal tone at the beginning. In the graph below, note the expression of a neighbor note figure A5-B5 -- at (a) and subsequent places marked.



The weakness of ^5 at the beginning is that it's much easier to hear it as a one-too-far gesture. I've variously called it "one leap too far," "one note too far,"or just "one too far." Note how A5, as one-note-too-far, helps confirm ^3 (F#5), before the latter is undercut by another one-leap-too-far in the *fortissimo* D6. It's not hard to write off D6 as the emphatic expression of a cover tone, but it's now "two leaps," not one, which suggests a potentially different role for A5.



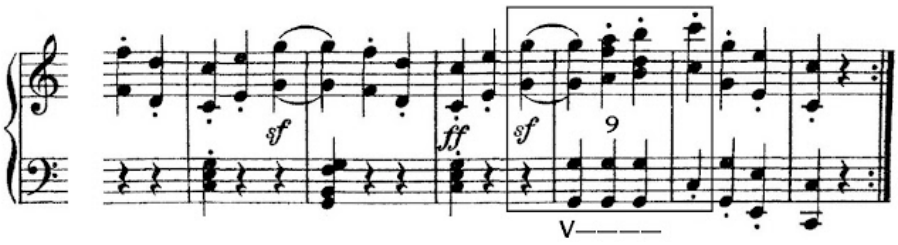
In the modulating consequent of this 16-bar period, the role of A5 as just described is confirmed: the figure of bar 2 continues upward in bar 4 and that register is maintained in the final phrase. The possibility of E6 as the interrupting ^2 for a focal tone ^3 is undercut by the fact that E6 is now where the undoubted cover tone was in the antecedent. The observation that things can get turned upside down in scherzos is not much of a defense.



The reprise is one of those -- common enough in Beethoven but found in others of his generation also -- that muddles the ending by introducing figures from the "development" (the B-section here). Unlike the scherzo in the first symphony, there is no possibility of hearing a structural cadence before the very end. Thus, the rising figure of the final bars attains considerable significance: not the falling resolutions in the seventh bars of antecedent and consequent above but the emphatically affirming *fortissimo* that follows.

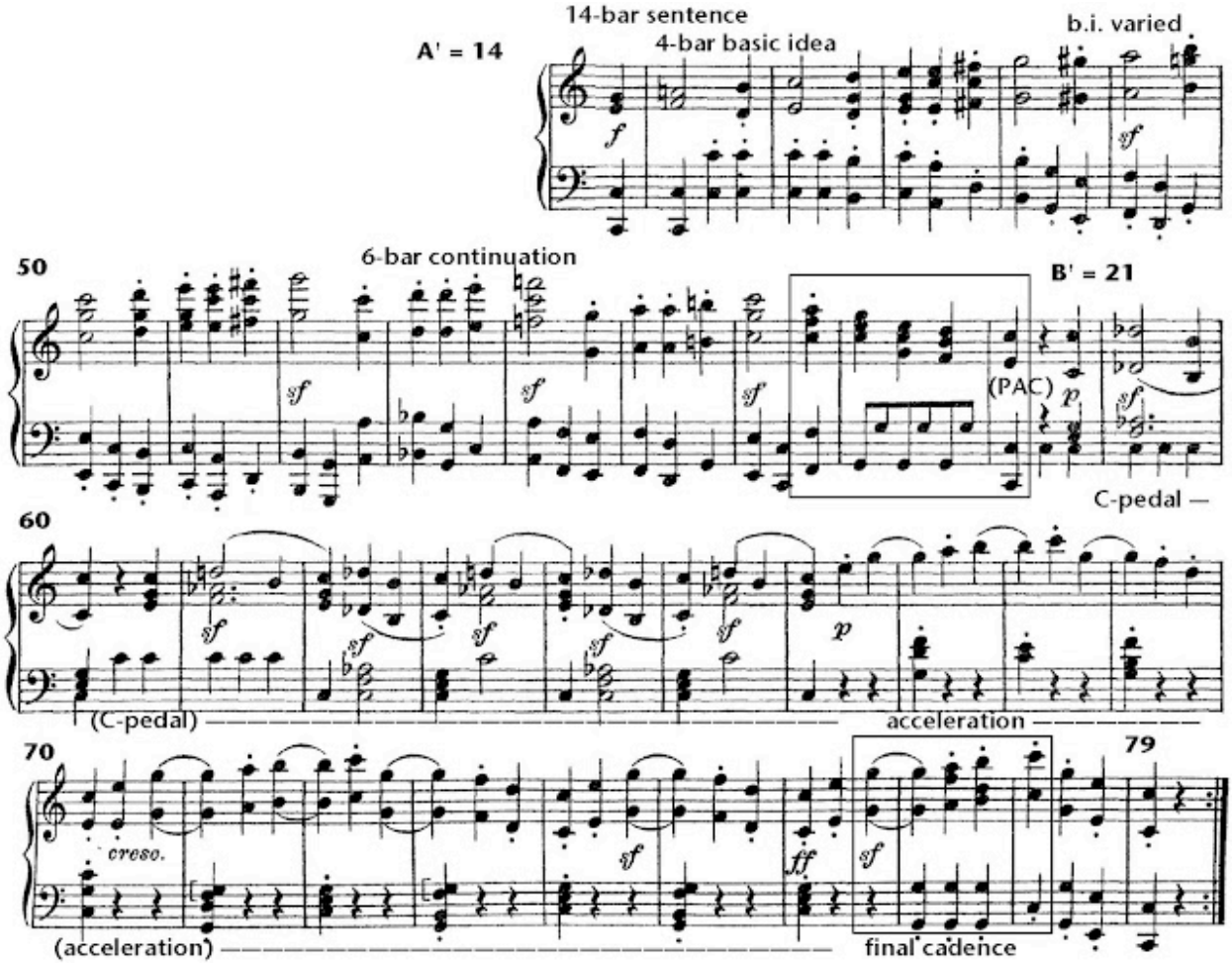
Monday, September 25, 2017
JMT series, part 6b-2 (note 31, the waltz ninth)

Beethoven, Symphony no. 1, Scherzo. As we saw in the earlier post, part 6a-1, the scherzo of the Second Symphony clearly draws on the "waltz ninth" device -- that is, positioning both ^6 and ^7 over the dominant. The Menuetto in the First Symphony is equally clear in its final cadence—see below—but the analysis of the background will not be as simple.



My comment in the note: "if the structural cadence is taken to be at the end and not in mm. 57-58." That was a somewhat risky statement, as the usual formal functions would certainly point to bars 57-58. In an essay on analysis and performance (that is, recordings), Carl Schachter predictably took me to task on that point: "The phrase that begins with m. 52 represents the Menuet's structural cadence, closing into the final structural tonic in m. 58. The emphasis on ^1 starting in m. 58 is so unremitting that we must regard the closing measures as a coda; David Neumeyer's suggestion that the structural close might be at the very end, with an ascending

Urlinie ^5-^6-^7-^8 is not very plausible, at least to my ear." On the face of it--thinking of it in terms of 18th century formal function clichés--he is right. Here is the reprise (in Singer's transcription) with annotations following Caplin. Everything is "textbook": the reprise offers a complete theme (a 14-bar sentence) with a PAC in the tonic at the end, after which a pedal point tonic runs along for several bars before giving way to accelerated V-I figures culminating in one last emphatic cadence. The two cadences are boxed.



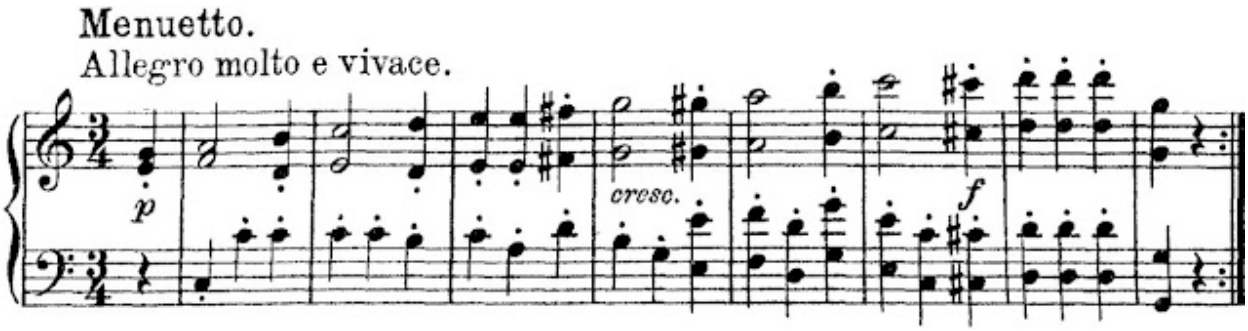
Nevertheless, this menuet/scherzo strikes me as an early instance in which the rising gesture, common to codas in this period, begins to contest priority with the standard structural cadence that complies with the expected formal functions. As I have written elsewhere in this blog and in essays, this change was in part due to the historical shift away from *partimento* practices; that is to say, from the Italian models that had dominated European music for well over a century. The muddling of the formal functions themselves was the principal route for a changed role for rising gestures, including the rising line, as we saw in the scherzo of the Second Symphony. Beethoven doesn't rethink cadence and coda so fundamentally in the First Symphony—basically, I agree with Schachter's objection as based on routine formal functions —but I will argue for the final bars as the culmination of a developmental process that bypasses —skips over—the structural cadence.

I am, however, obliged to disagree almost entirely with Schachter's Schenkerian analysis, which is, to put it mildly, bizarre, with chromatic parallels in the first middleground, notes plucked out of the bass when they don't need to be, and an imagined ^3 and ^2 in the background descent.

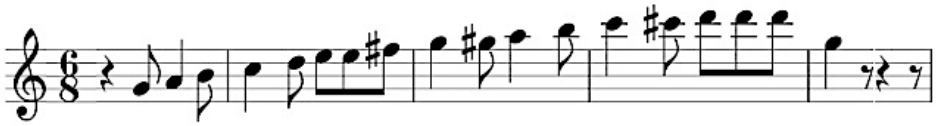
Schachter describes his essay as a study in "how an awareness of large-scale connections can help one in working out appropriate strategies for pacing, accentuation, and other rhythmic details of performance. I shall be concentrating on a few small details, but they are details whose shaping depends upon a conception of the work as a whole, for these details—far from having a simple location in their immediate environments—reverberate throughout the entire piece. . . . These intimations of the whole suggest to me ways of playing that one might not adopt if the detail were of purely local significance" (48).

He looks at three pieces on these terms, the last of them being the scherzo in the First Symphony. A "Menuetto" in name only, this movement is in a tempo fast enough to push it well out of the realm of dance music—the topical basis of the third movement in 18th century symphonies, including Mozart's and (most of) Haydn's—toward autonomous instrumental music. Or, better said, toward a different and largely new topical association. Had he followed 18th century conventions, Beethoven would have notated the movement in 6/8 time, as a gigue.

Beethoven, Symphony no. 1, III, opening (keyboard reduction):



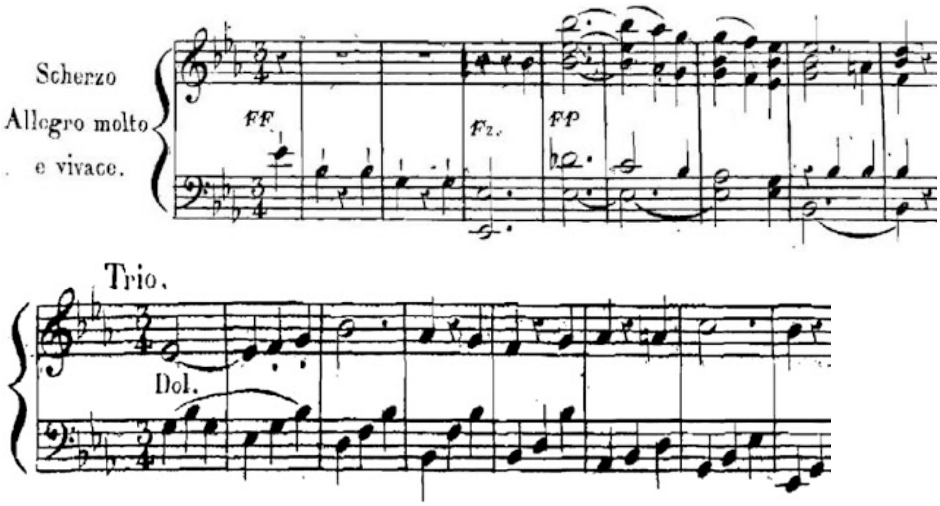
Notation of the opening melody as a gigue:



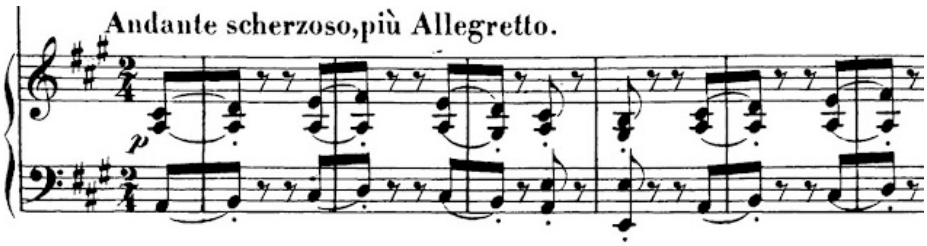
As we know now, in the 18th century notation itself had strong topical associations (Allanbrook 1983, cited in Mirka 2014). Listening to the examples above, it is obvious that the "Menuetto" is no jig either, practical or stylized: it is frenetic, quixotic, sometimes dramatic, and sharply profiled in dynamics, register, and treatment of instruments. In other words, the topic is new, perhaps born out of the late symphonies of Haydn or perhaps an intensified (but also warped), stylized version of the German dance (Deutscher), the faster and usually louder alter ego of the Ländler.

We will pass through the early history of "scherzo" quickly. It apparently originated about 1600 as a verse form and therefore was linked to vocal music. When the term moved over into instrumental music later in the century and in the early 18th century, it almost always designated a movement in a multi-movement set, in duple meter (most often 2/4) and without trio. It may well have been an alternative title to the ambiguous "aria." Haydn in his string quartets, opus 33, used the term deliberately to designate movements that take the place of the menuet in a sonata cycle, and Beethoven eventually followed suit. According to Hugh McDonald, "it was Beethoven who established the scherzo as a regular alternative to the minuet and as a classic movement-type. From his earliest works the scherzo appears . . . in place of the minuet, and he took the term literally by giving the movement a light and often humorous tone" (*Oxford Music Online*). Of the pieces immediately preceding the First Symphony, which is Opus 26, four (opuses 20, 23-25) contain scherzi. Here are incipits:

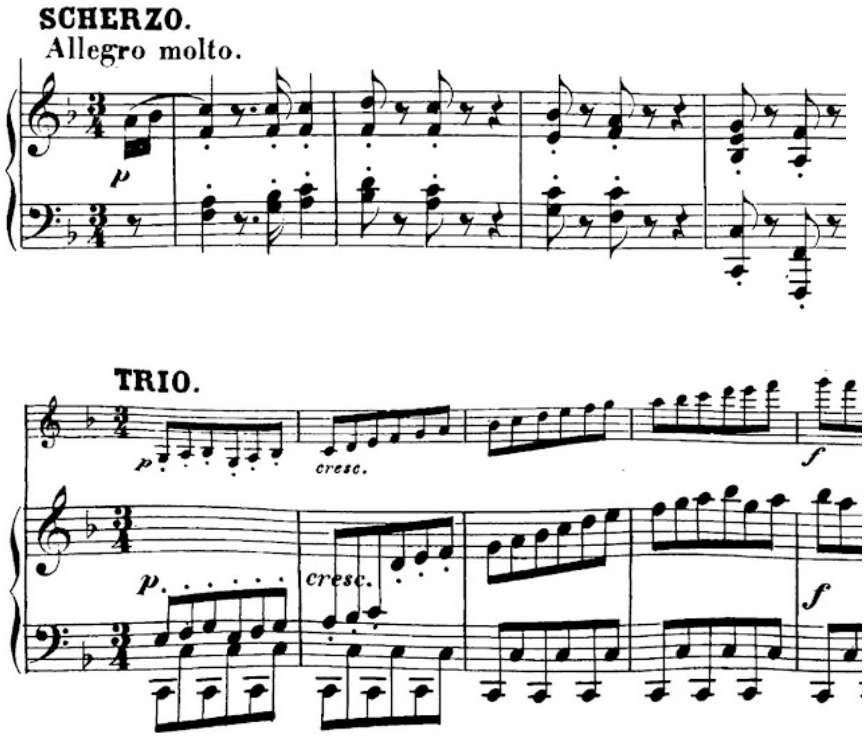
From the Septet, op. 20, in Carl Czerny's reduction. As in opus 26, instrumentation, register, dynamics, and meter/accent are all in play.



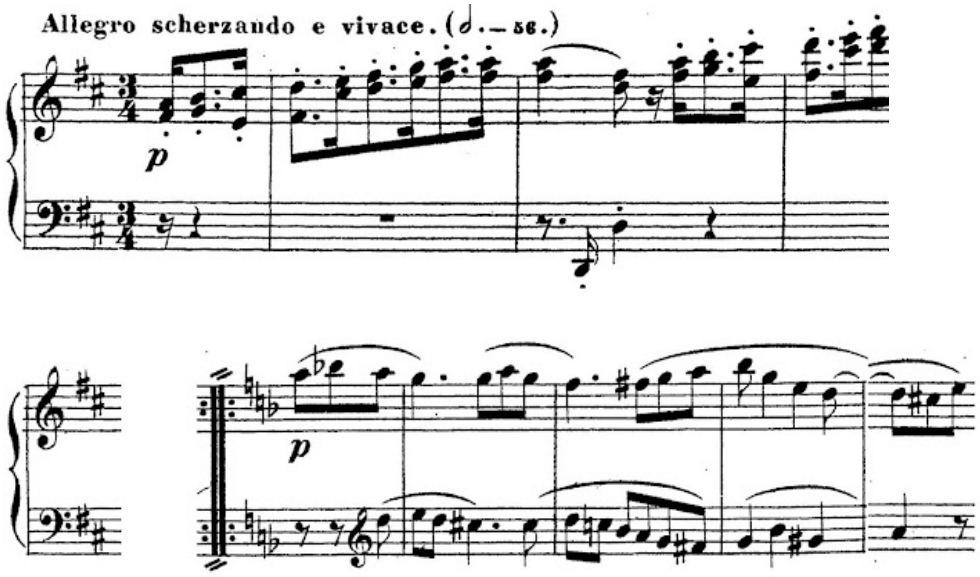
From the Violin Sonata, op. 23. "Scherzoso" here is obviously a qualifier for "Andante," not a topic on its own.



From the Violin Sonata, op. 24:

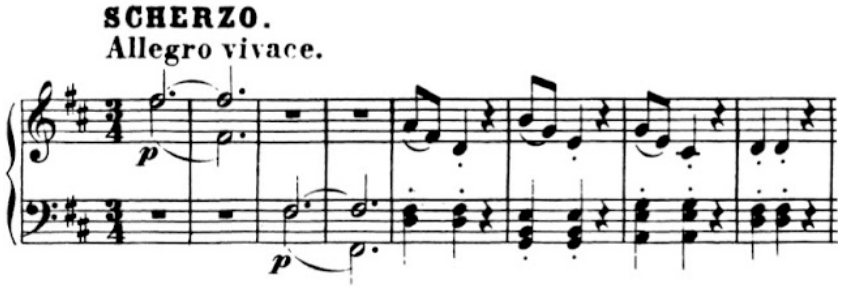


From the Serenade, op. 25 in a later reduction:

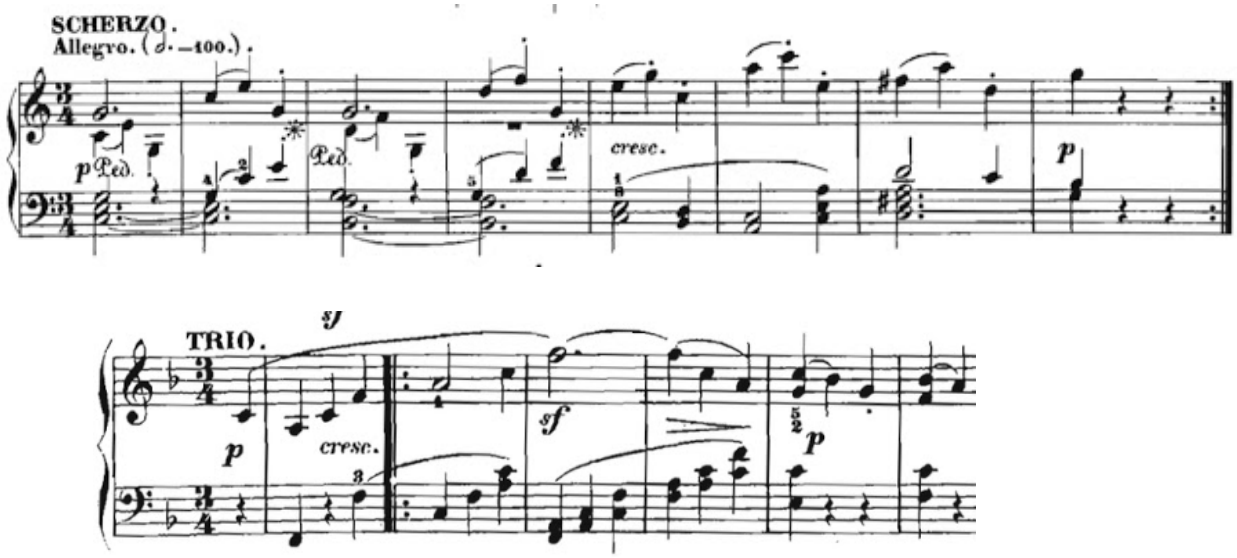


And here are incipits from pieces following the First Symphony:

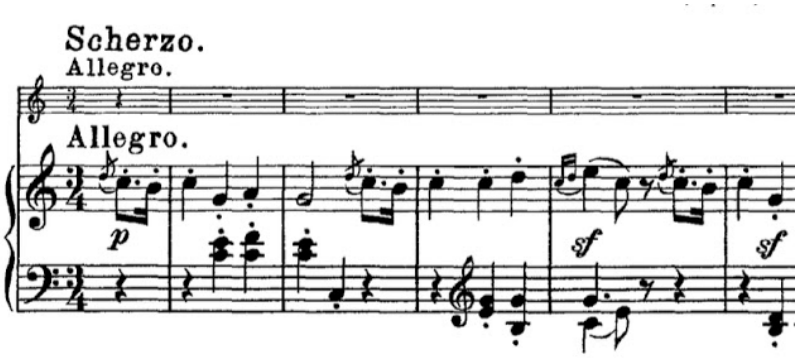
From the Piano Sonata, op. 28:

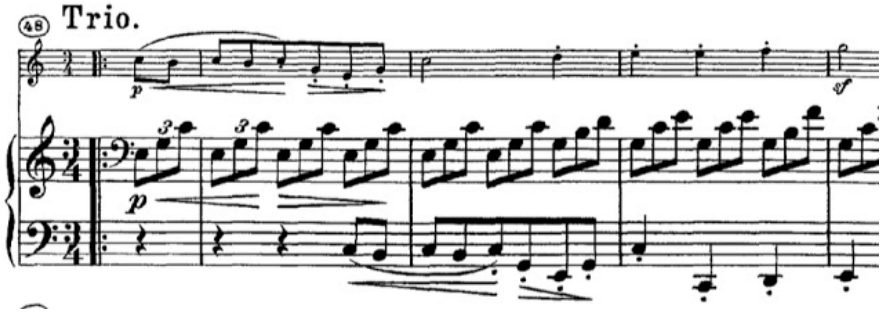


From the String Quintet, op. 29 in a later reduction:

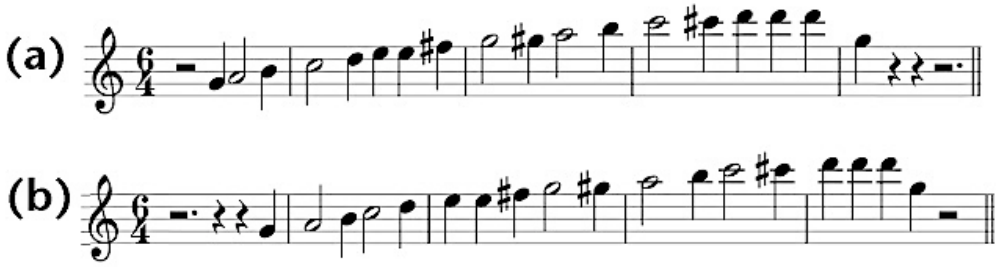


From the Violin Sonata, op. 30n2:





Not surprisingly, the issue at hand for Schachter with respect to performance is hypermeter; like Beethoven's later scherzi, the First Symphony's "Menuetto" is written in 3/4 meter but without question each bar is like a beat. Schachter focuses on the problem of the proper downbeat for the hypermeter: is it in bar 1 or bar 2? I have rewritten the opening melody in 6/4 meter to try to capture these two versions:



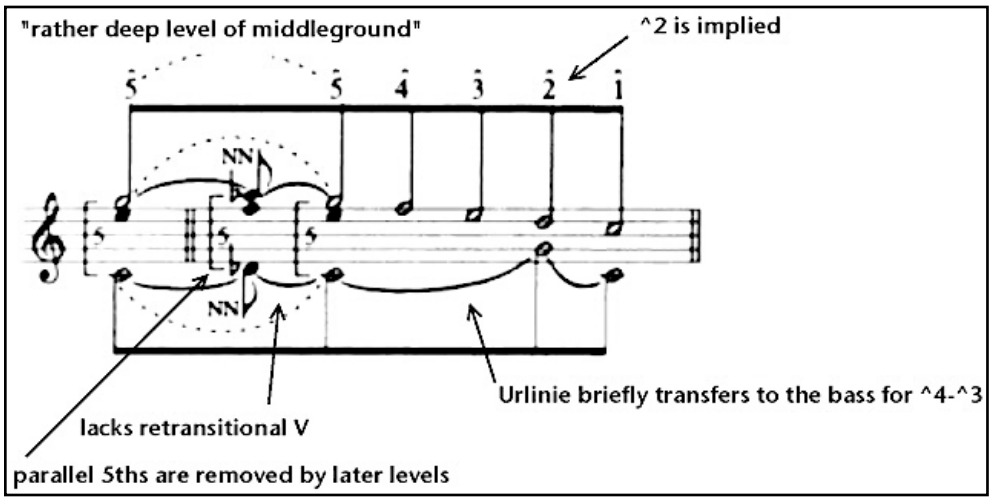
To Schachter, "b" is the proper meter, and "a" is a "shadow meter," maintained sufficiently that it *could* become the primary meter by means of later developments in the movement. The drama of the piece is the conflict between these two and its late resolution (in the reprise). Engaging though the account is on its own terms, it founders on two points: (a) as I said earlier, a bizarre, in my view radically un-Schenkerian reading of tonal structure; (b) in Schachter's final recommendation, small fruit from all the detailed analysis: he suggests making the accents of bars 3 & 4 roughly equal, the larger gestures of the reprise then bringing the metric conflict to resolution. Those larger gestures were going to happen anyway, the aural legacy of subtle differences in the opening measures being negligible.

The figure of the rising fourth motive, on the other hand, will remain memorable throughout.

Tuesday, September 26, 2017
JMT series, part 6b-3

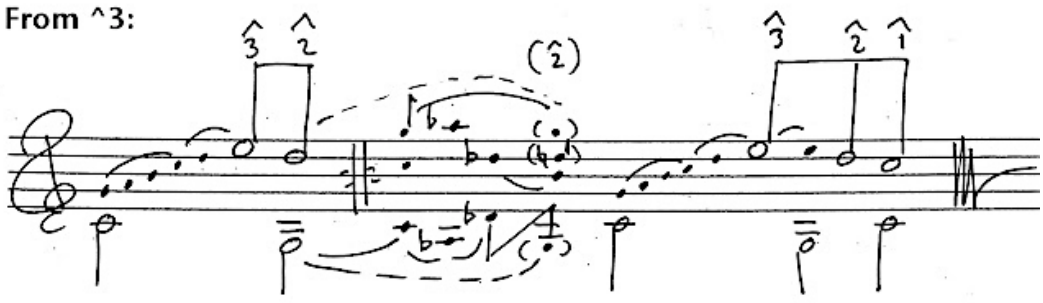
This continues from yesterday's post to examine linear analyses of Beethoven, Symphony no. 1, III, and also to discuss its pervasive figure of the rising fourth.

In the previous post, I noted that Schachter's analysis of tonal structure was "bizarre, in my view radically un-Schenkerian." The sense of this assessment is apparent enough in the background/first middleground (63), which I have reproduced and annotated:

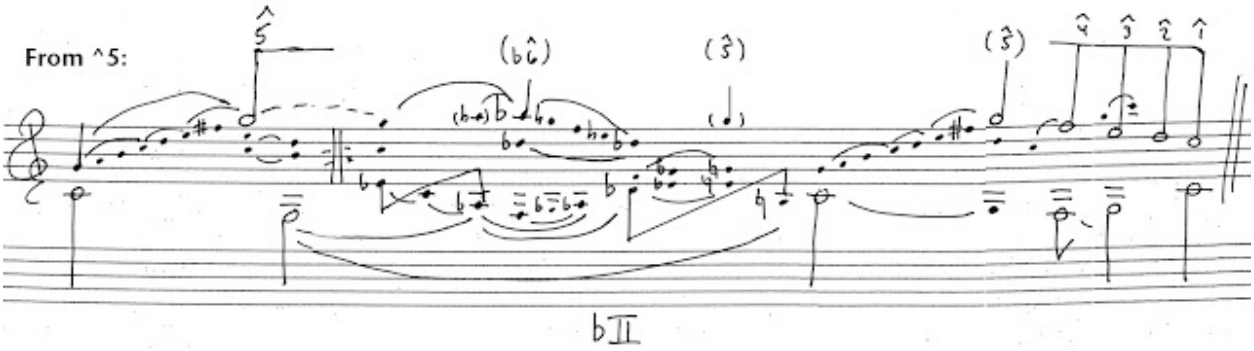


Far more (on traditional terms) mechanically and (in my view) musically plausible readings are shown below.

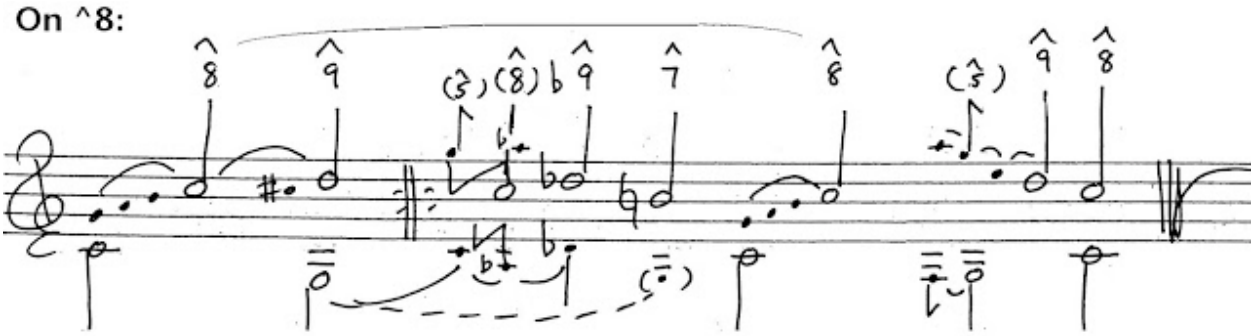
One can, of course, always read from ^3. This analysis takes the E5 in bar 3 as its focal tone--not unreasonable as it is the endpoint of the tonic prolongation in the opening phrase. The reading positions the "flat-key" area within a dominant prolongation, which matches our expectations about tonal design and formal functions. And the ending is conventional too, though ^2 must be implied (not shown that way, here) if one is taking the first violins, first oboe, and first flute as the line. There is a simple ^3-^2-^1 in the first horn and viola. Details of this reading may be found on my Google Drive page: link.



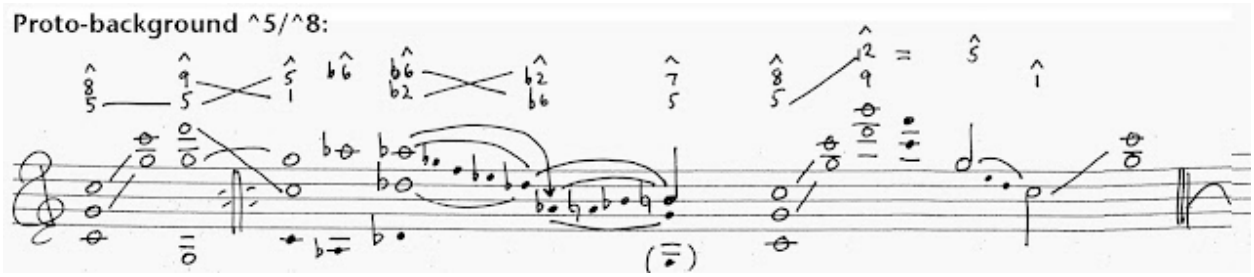
The traditional reading from ^5 fits the music as well as the one from ^3, with the exception that ^5 appears in the first obviously non-tonic moment (I've whisked that away in the graph, but you can see it in the score -- top of the previous post). This graph also shows more clearly that V in the retransition has been replaced by iii (as iii6/4).



A descending line from ^8 is not possible, but one can hear a stable ^8 -- surrounded by neighbor notes -- if one takes the strongest shape of the opening, the rising fourth motive, and chooses its goal tone as a long range focal tone. Details of this reading may be found on my Google Drive page: link.

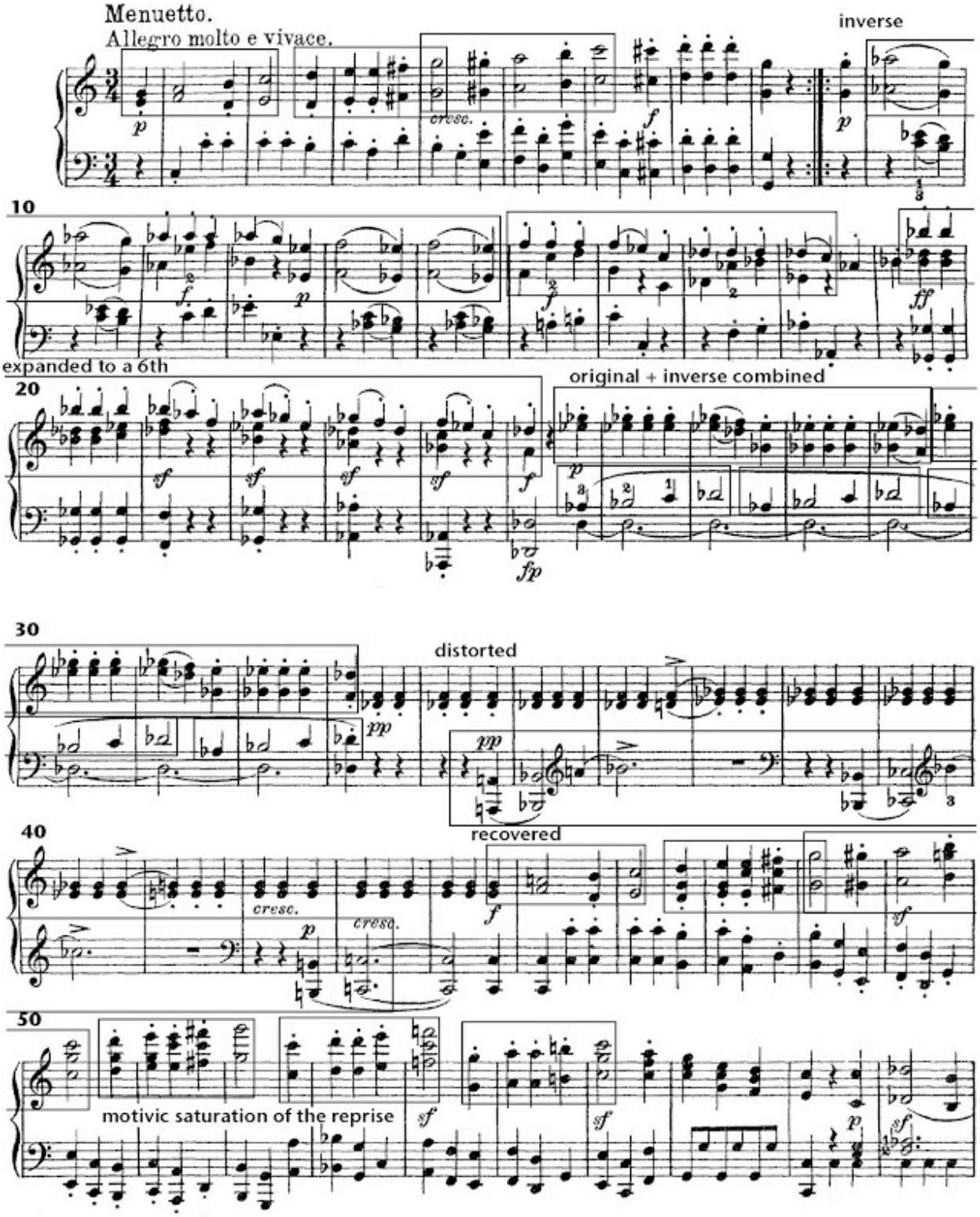


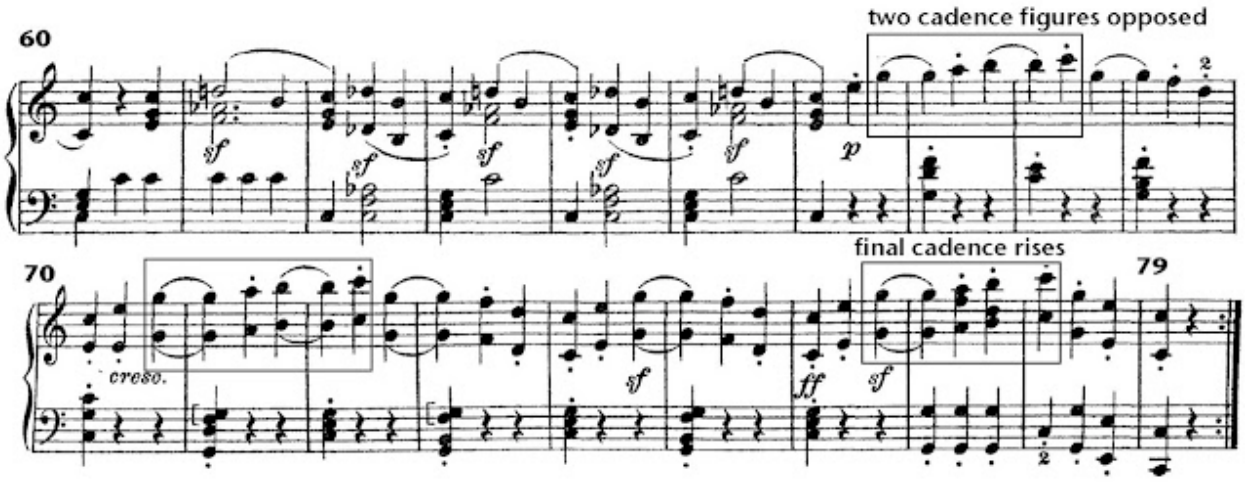
The rising fourth motive and the persistent register play make a reading with a proto-background quite convincing. For more on proto-backgrounds, see my essay on Texas Scholar Works: link.



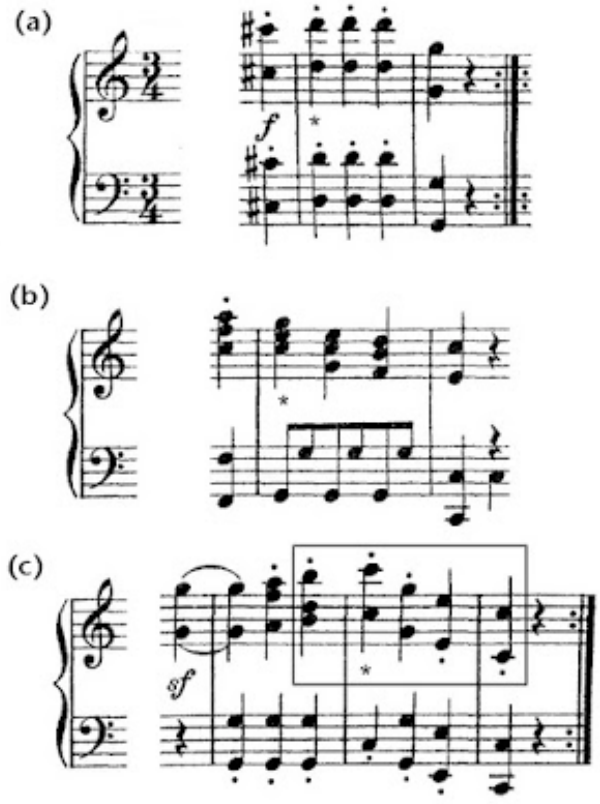
Finally, a reading meant to support the previous two, but I think also quite strong on its own. The fourth motive is stated three times, as three 2 bar ideas, in the first strain. A cadential gesture finishes. In the B section, the motive is continually present, as an obvious inverse, then expanded to a sixth in the approach to the cadence on bII. After that, the original and inverse are combined in the "codetta" to the Db cadence. A distorted version in the retransition is followed by the 14-bar expansion of the main theme in the reprise (bars 45-58), where the

motivic idea is heard six times before the cadence formula. In the second half of the coda the rising motive and the falling melodic formula are opposed.





The three main cadences (not counting the one in Db major or bars 67-76) have versions of the same rhythmic figure and falling shape. At (a), the accented bar is on V/V. At (b), it is on the cadential dominant 6/4, but at (c) it is on the tonic -- the cadence came *before* it this time. It is this motivically driven dramatic plan that allows us to hear the final bars and not the earlier formula as the proper end of this menuetto/scherzo.

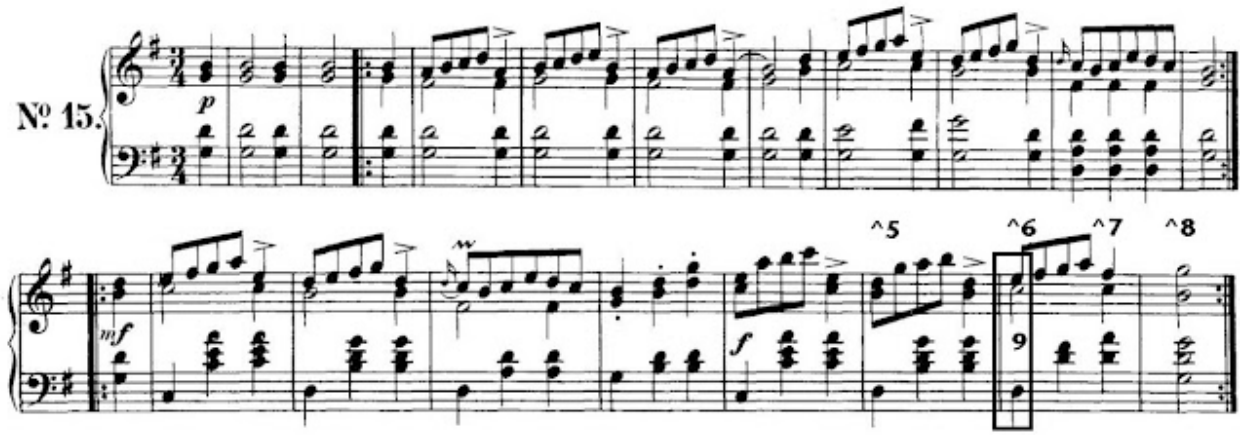


Saturday, September 9, 2017
JMT series, part 6a (note 31, the waltz ninth)

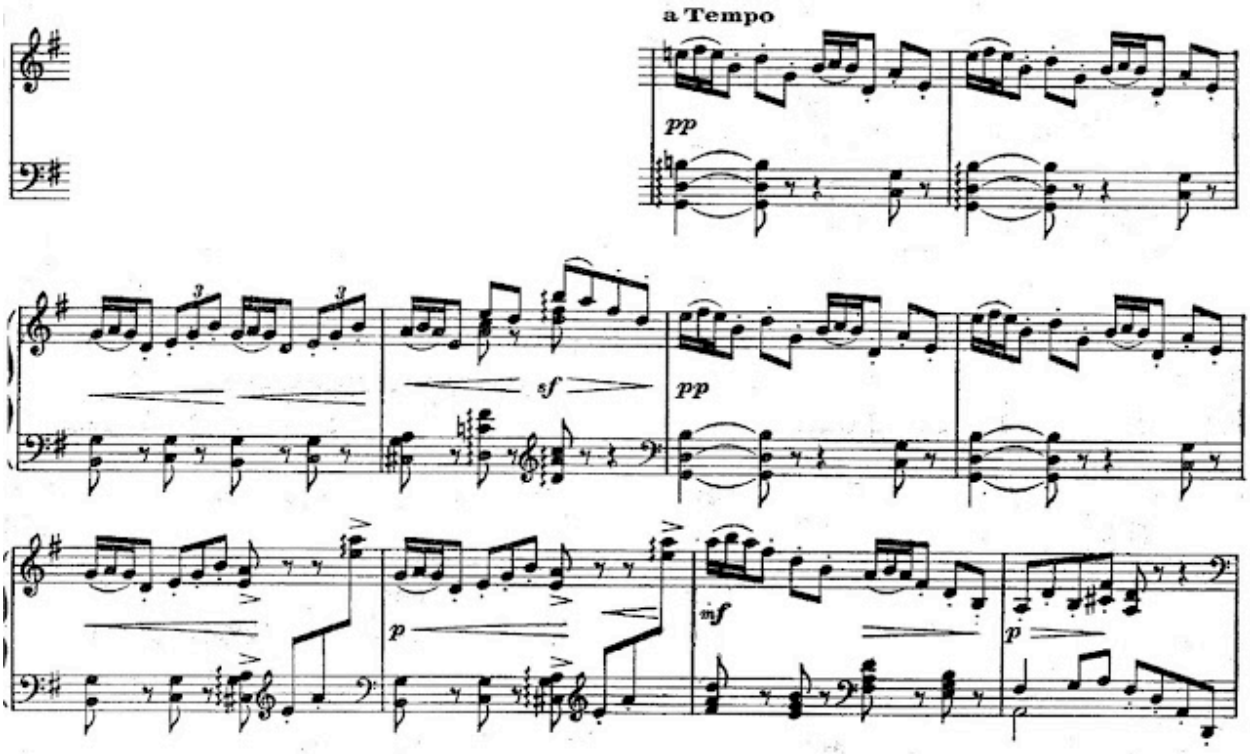
Note 31 concerns the "waltz ninth," certainly a familiar device to any reader of this blog or my *Hearing Schubert D779n13* blog (link). I will discuss the following four compositions here, then in subsequent posts the scherzos from the first two Beethoven symphonies and the famous barcarolle in Offenbach's *Tales of Hoffmann.*

Debussy, *Deux Arabesques*, no. 2
Grieg, "An den Frühling," op. 43, no. 6
Lalo, "Chanson de l'Alouette"
Duparc, "Phidylé"

For reference, a simple example of the waltz ninth device: Schubert, *Wiener-Damen Ländler*, D734n15. The essential features are that the ninth is over the dominant and moves upward to the leading tone, not down to ^5. The freeing of the ninth from a downward "resolution" -- like the freeing of the seventh from *any* resolution and the stable addition of the sixth to a triad -- is a distinctive and pervasive feature of nineteenth-century music.



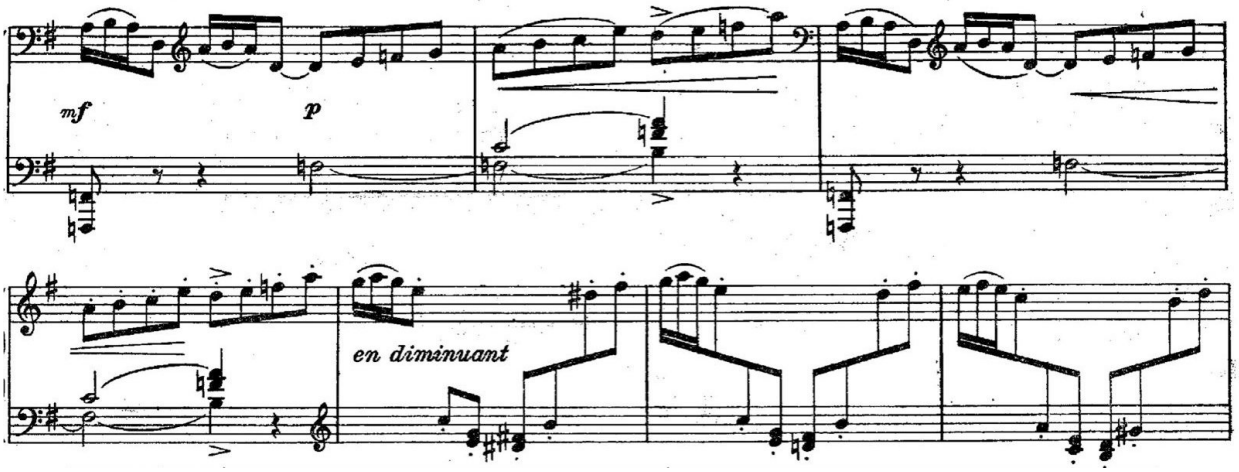
Debussy, *Deux Arabesques*, no. 2. No comment in the note. Here is the first theme period (after a short introduction) -- it's 10 bars, presented as 4 + 6. One might call it a presentation + consequent "hybrid" rather than a period if you decide that bars 3-4 are variants of the basic idea, not contrasting. Hard to say, really. Same with the focal tone, if any, in the right hand--could be either ^5 or ^3. I am inclined, therefore, to hear them both (I write at some length about complex upper voices here: link). Note the internal (?) rising cadence gesture in the final bar of the example (and close of the A-section).

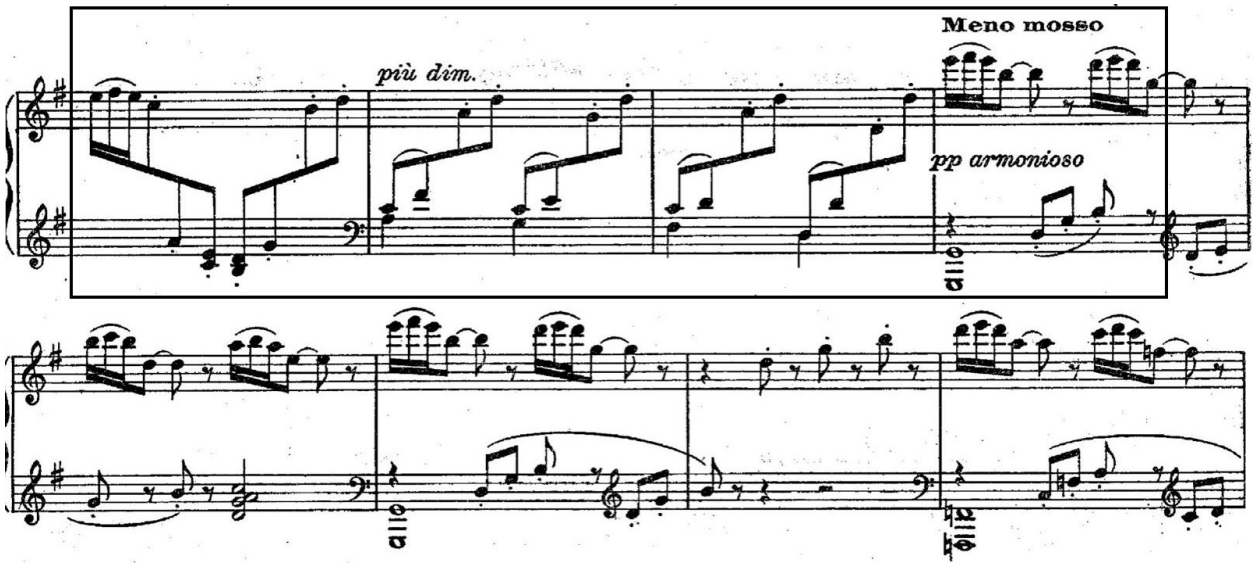


Here is the approach to the structural cadence. Under normal circumstances, I would take the boxed bars as the structural cadence, but in a common nineteenth-century gambit Debussy undermines it by hollowing out the melody and forcing a long diminuendo. All this would still have been good enough but he then gives us a resounding traditional cadence later, with a steady crescendo this time, a stretched out IV-V-I -- see circled notes -- and enriched texture.

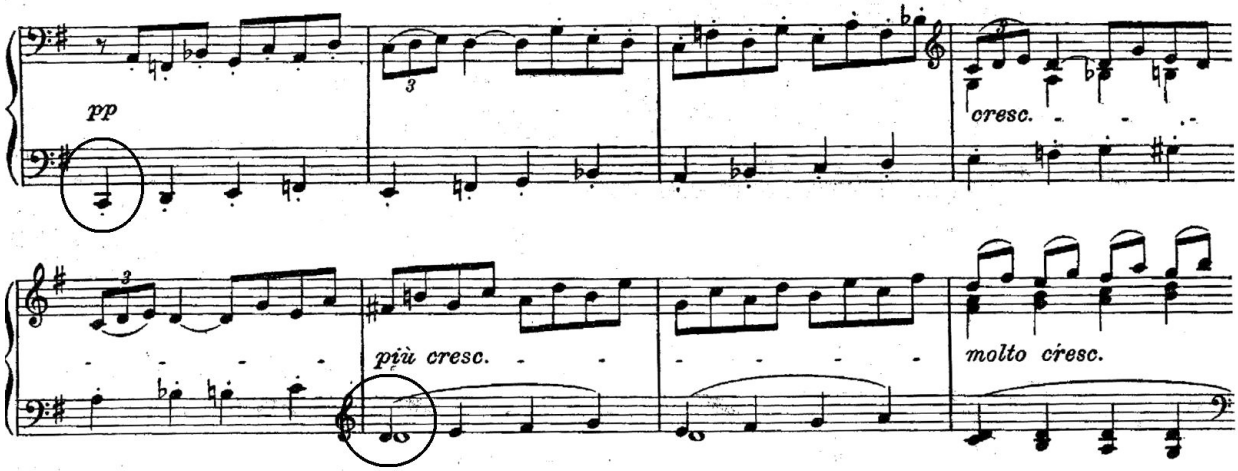
The waltz ninth figure in shown in the small box: there is a chord on the beat with ^6 but the whole thing obviously lies within an extended dominant.

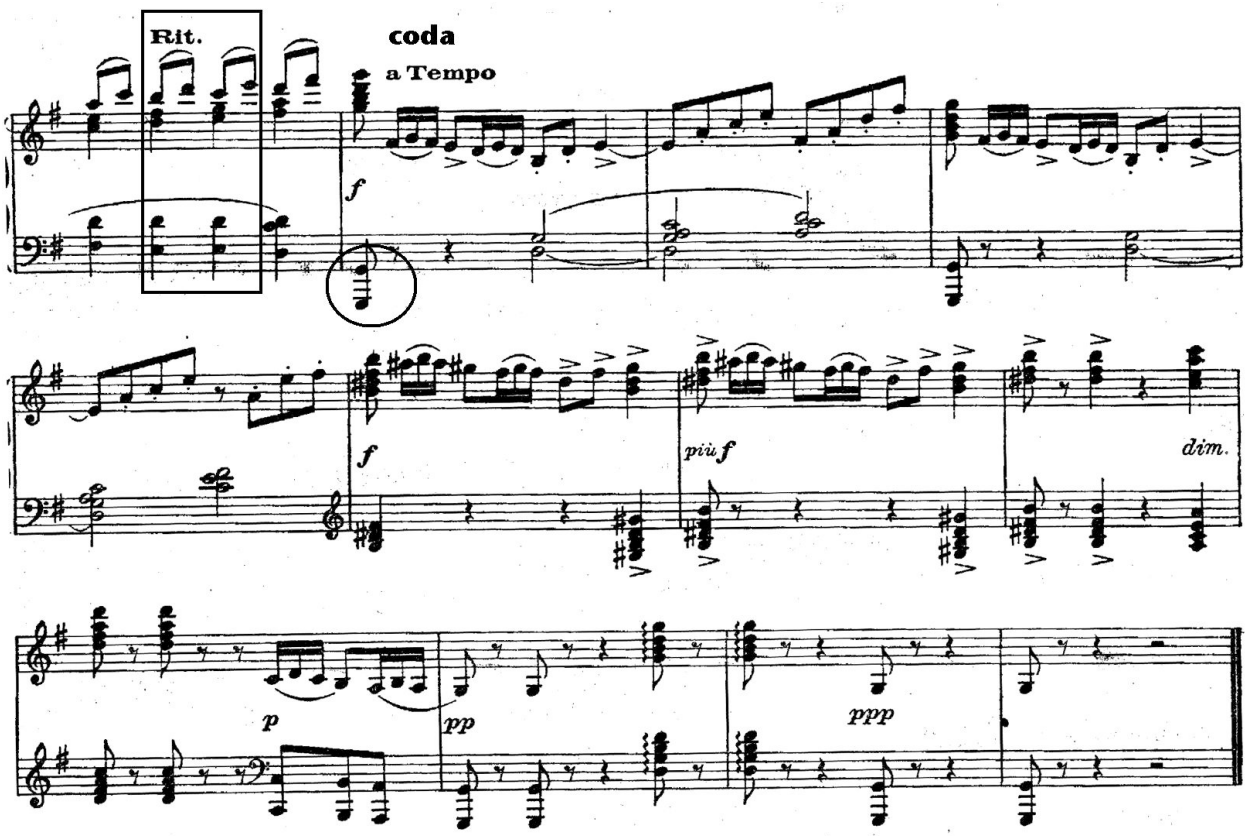
(a)



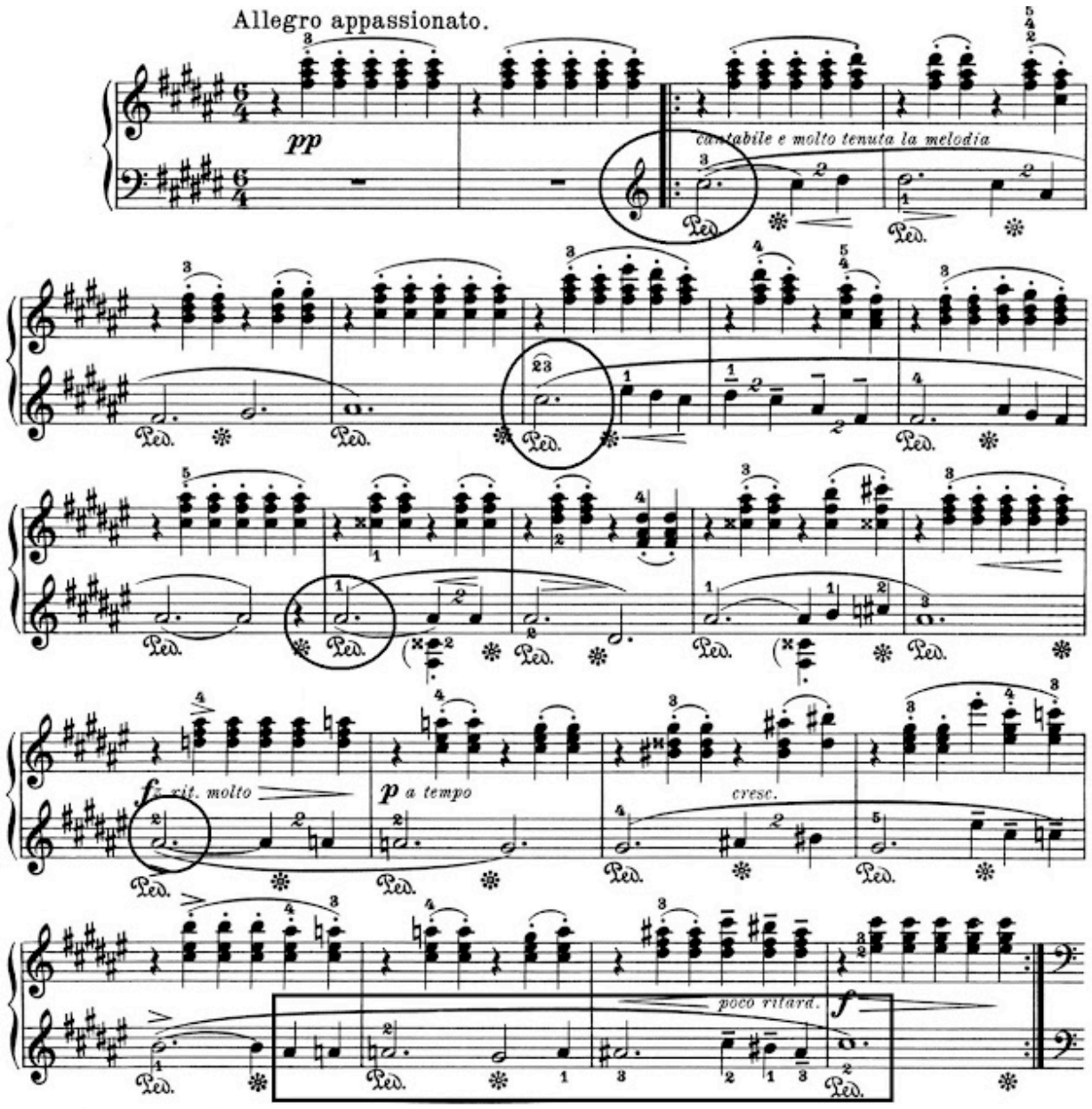

più dim.
Meno mosso
pp armonioso

(b)

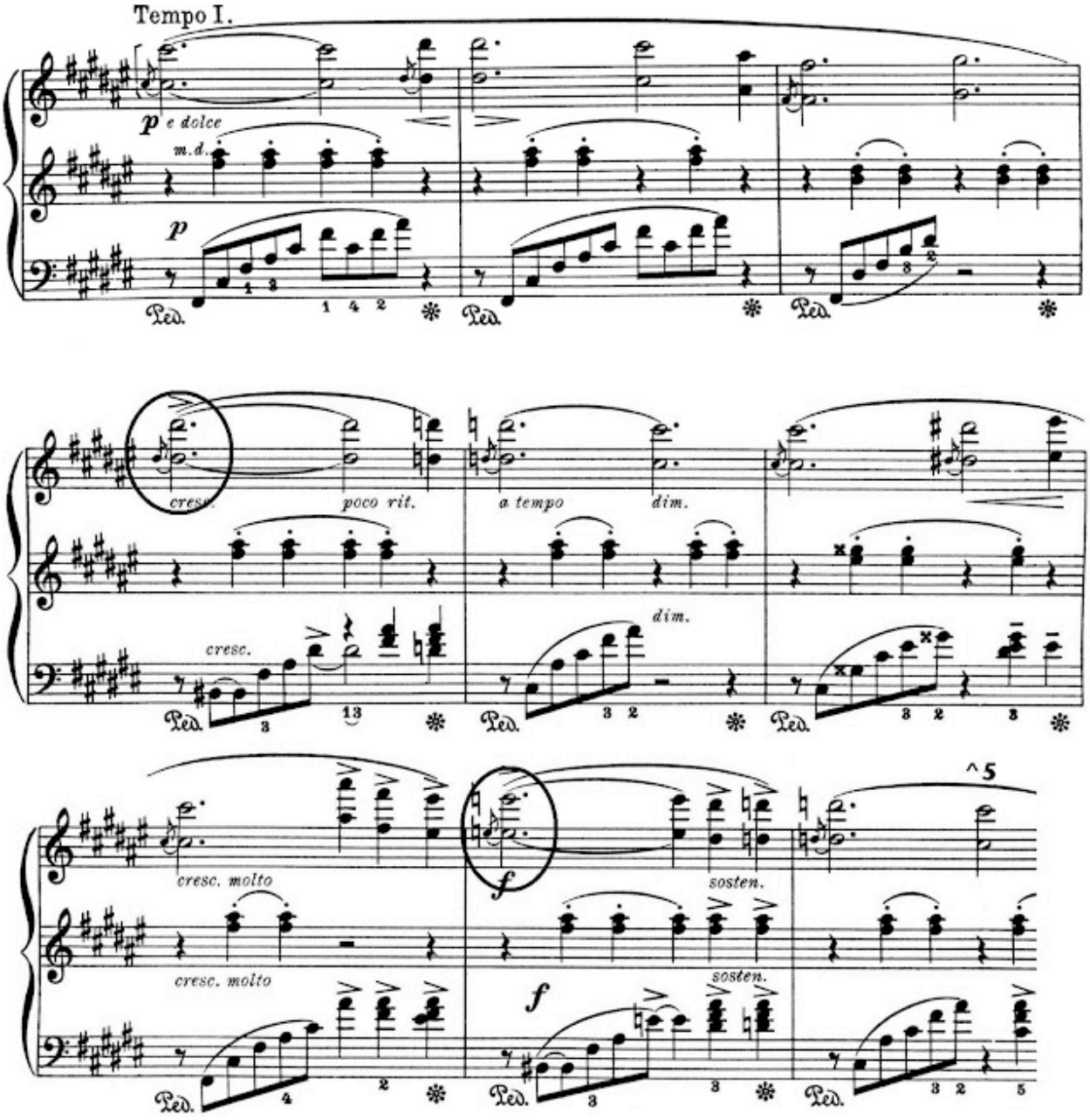

pp
cresc.
più cresc.
molto cresc.

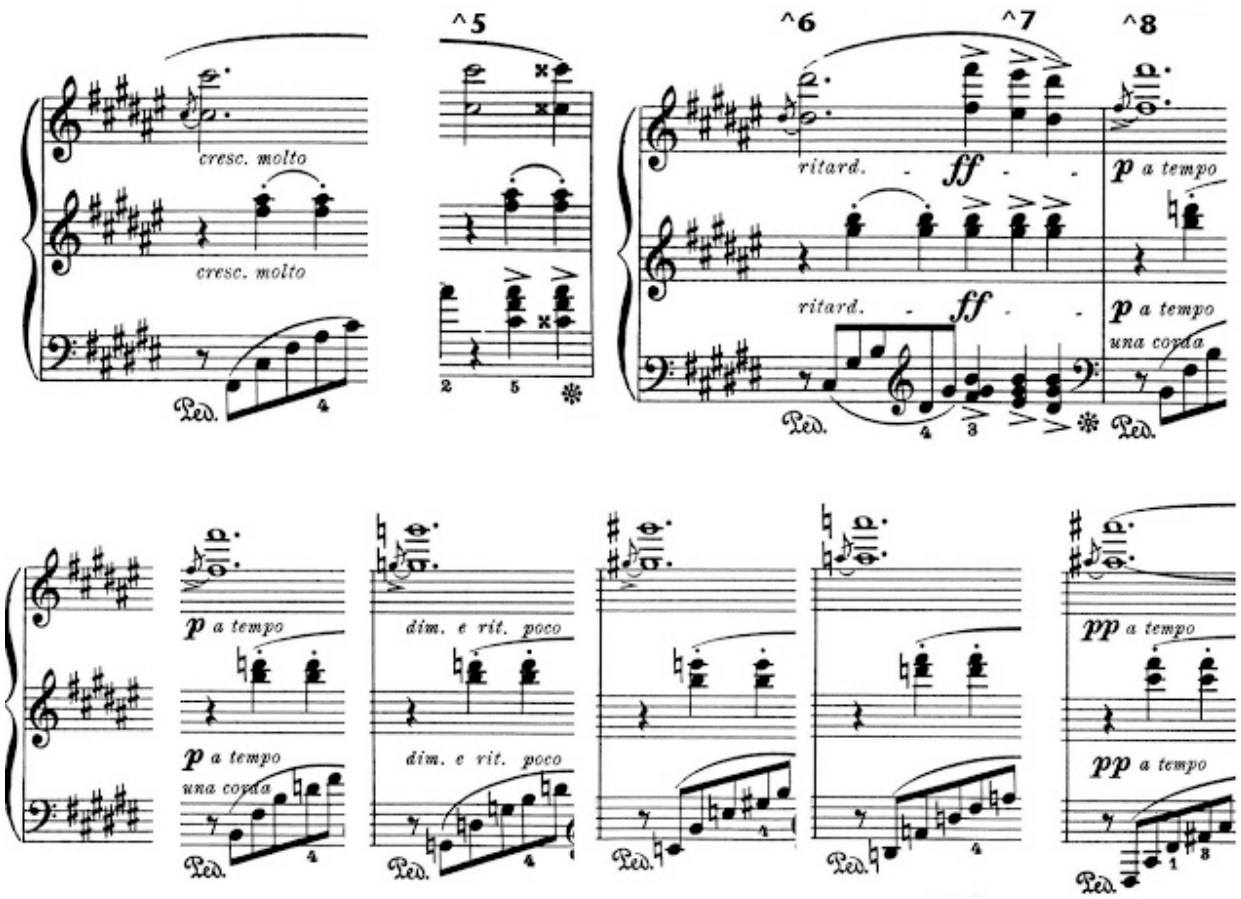


Grieg, "An den Frühling," op. 43, no. 6. No comment in the note. For many years a favorite intermediate recital piece, "To Spring" is, I would imagine, no longer so well known. The theme, which is also the A-section, is a sentence where the bar numbers have been doubled -- that is, the basic idea is in bars 3-6, the varied repeat of the basic idea in 7-10, etc. (Caplin has an expression for this but I've never found it very congenial and so rarely can remember what it is.) The circled F#: ^5 at the beginning drops to ^3 in the continuation phrase. In the cadence, boxed, the line (now from ^2) rises to ^5.

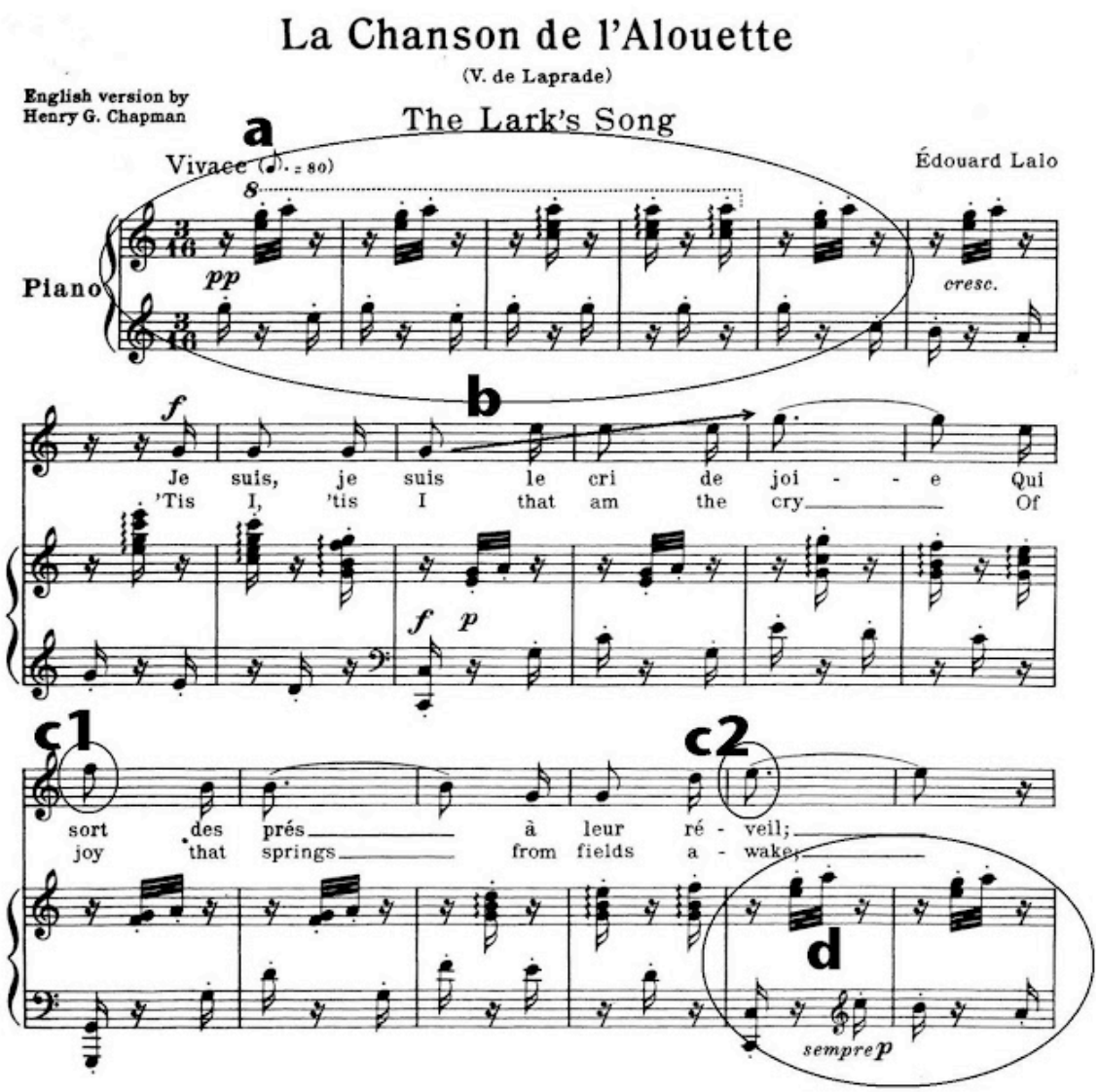


In the final statement of the theme, Grieg sounds this cadence again, but now in the tonic key. The result is a a simple rising line with the waltz ninth: note that ^6 is over the cadential V. The deceptive close with ^8 is ironed out with a pleasantly rising chromatic figure in the coda, with the I arriving at the very end -- another example of the confusion of section and coda that is so common throughout the nineteenth century, but more and more so as the decades move on.

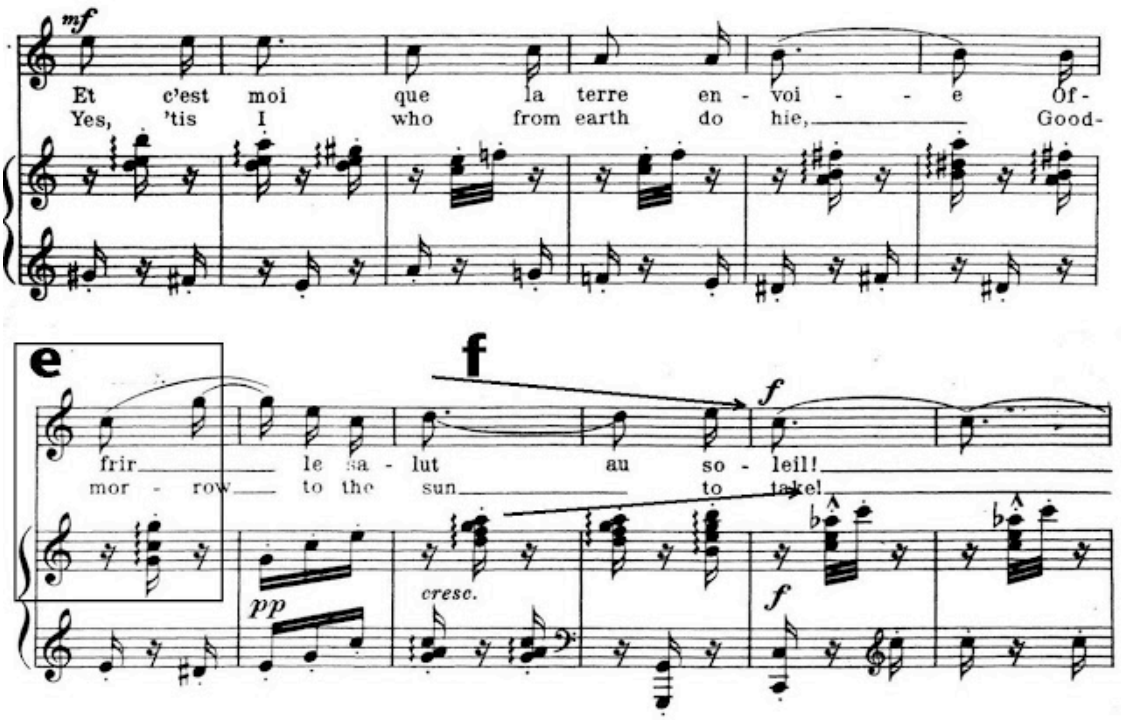

Tempo I.
p e dolce
m.d.
p
Ped.
cresc.
poco rit.
a tempo
dim.
cresc.
dim.
cresc. molto
cresc. molto
f
sosten.
sosten.
f
^5



Lalo, "Chanson de l'Alouette." My comment in the note: "ascent occurs in the piano." The piano's introduction puts strong emphasis on ^5 and ^6 -- at (a). The voice at first, however, is concerned only with ^5 -- at (b) -- and a stepwise descent in the upper octave -- at (c1) and (c2), where the piano picks up its initial figure again -- at (d).



The close of the first verse follows up on the differing patterns of the voice and the accompaniment. Initially the voice rises to C5 -- at (e) -- then meets the piano's right-hand line by leaping up to G5. In the cadence the voice moves very firmly indeed from ^2 to ^1 -- at (f) -- while the piano as firmly rises from ^5 to ^8.



The overall design, then:

Intro: 1-7

verse 1 = 8-29; piano continues through 36

-- C major clearly defined throughout, diatonic except for an excursion into A minor in the third of the poem's four lines. Deceptive close gives C+ instead of C.

verse 2 = 37-54

-- begins in Ab major; abrupt turn to A minor in the third of of the poem's four lines, with equally abrupt "cadence" C: vi-I.

verse 3 = 55-71; piano continues in 72-73

-- as in verse 2, but in the poem's third line the turn toward A minor (a: V) is diverted to a firm close in Ab.

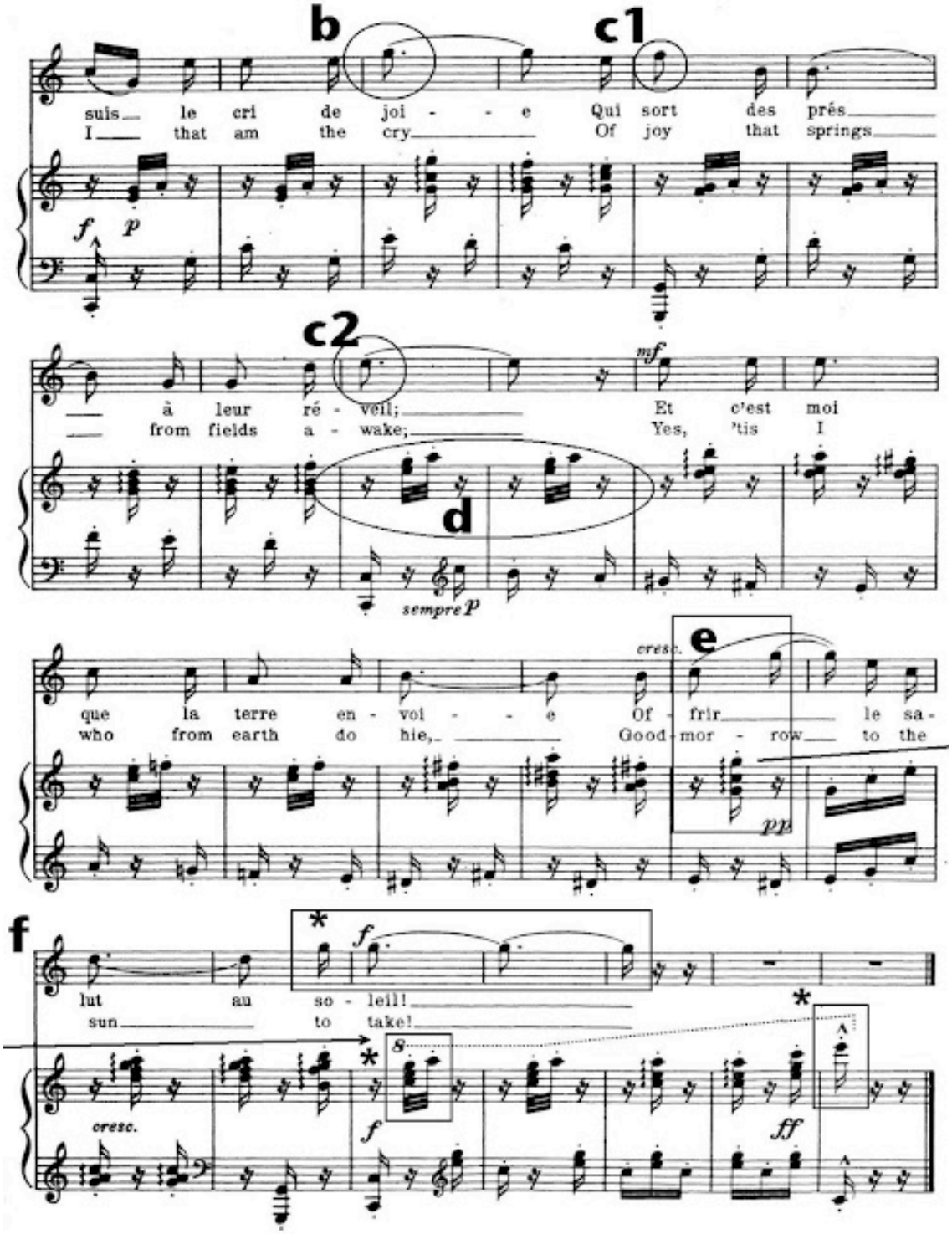
verse 4 = pickup to 74-96

-- Piano in 72-73 has an odd chord, as if B7 against an Ab pedal, but this clears out shortly to E major. Could have been a strong close in E major but stalls on B7 instead. B7 --> G7.

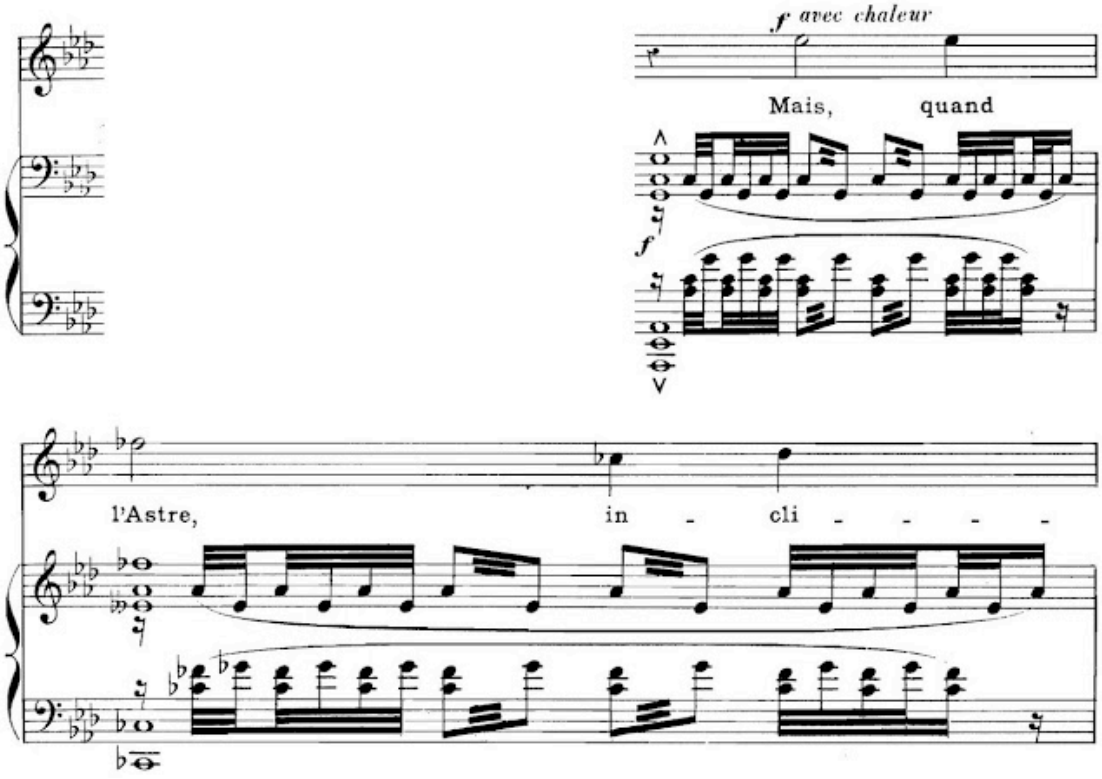
verse 5 = 97-122

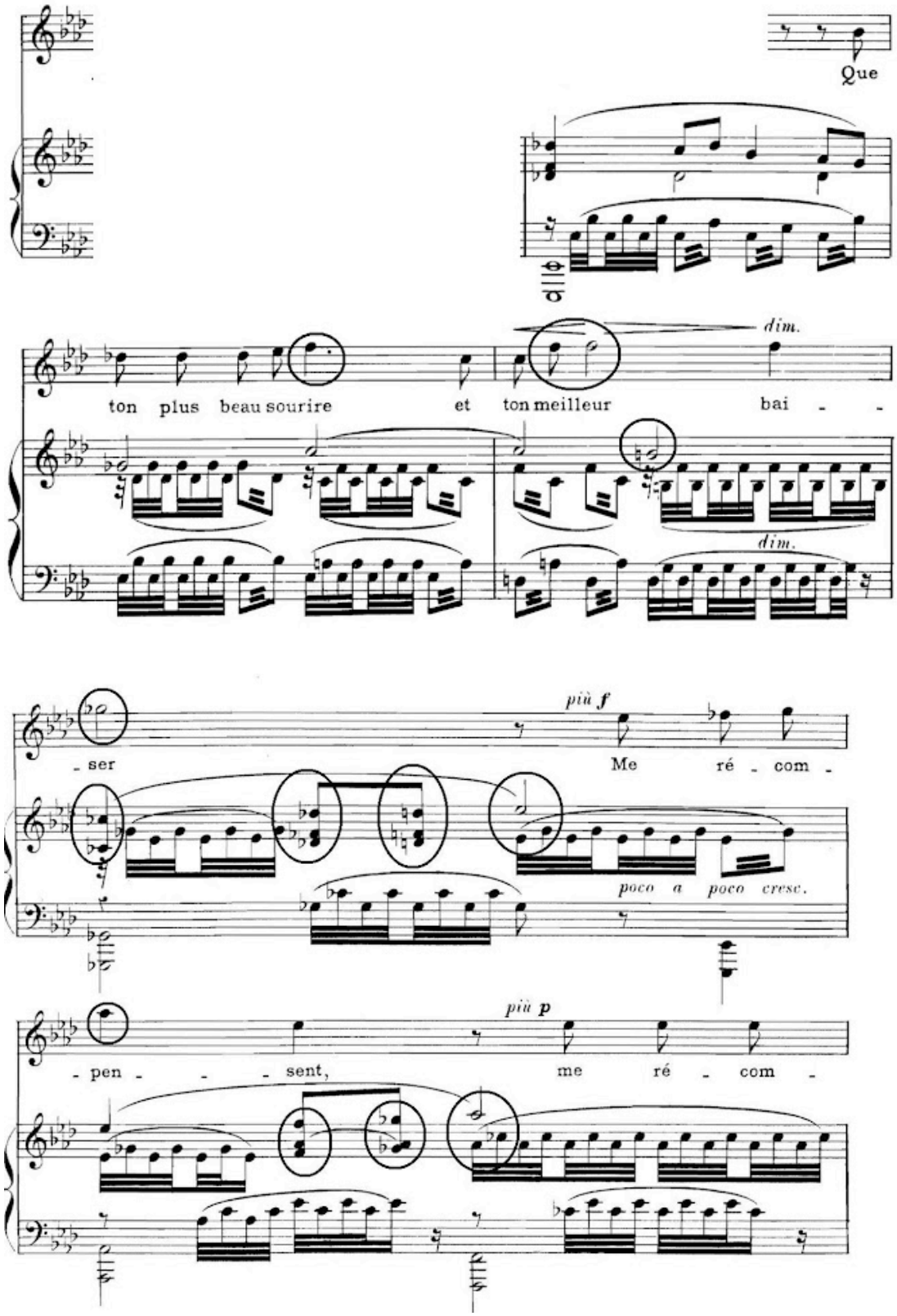
-- strong C: V7 to start and quick return to C for reprise of the verse 1 melody; we hear it all -- see below; circled notes from the first page shown again -- but in bar 118 *neither* voice nor piano has the closing ^1, though both are assiduously prepared. Instead, both

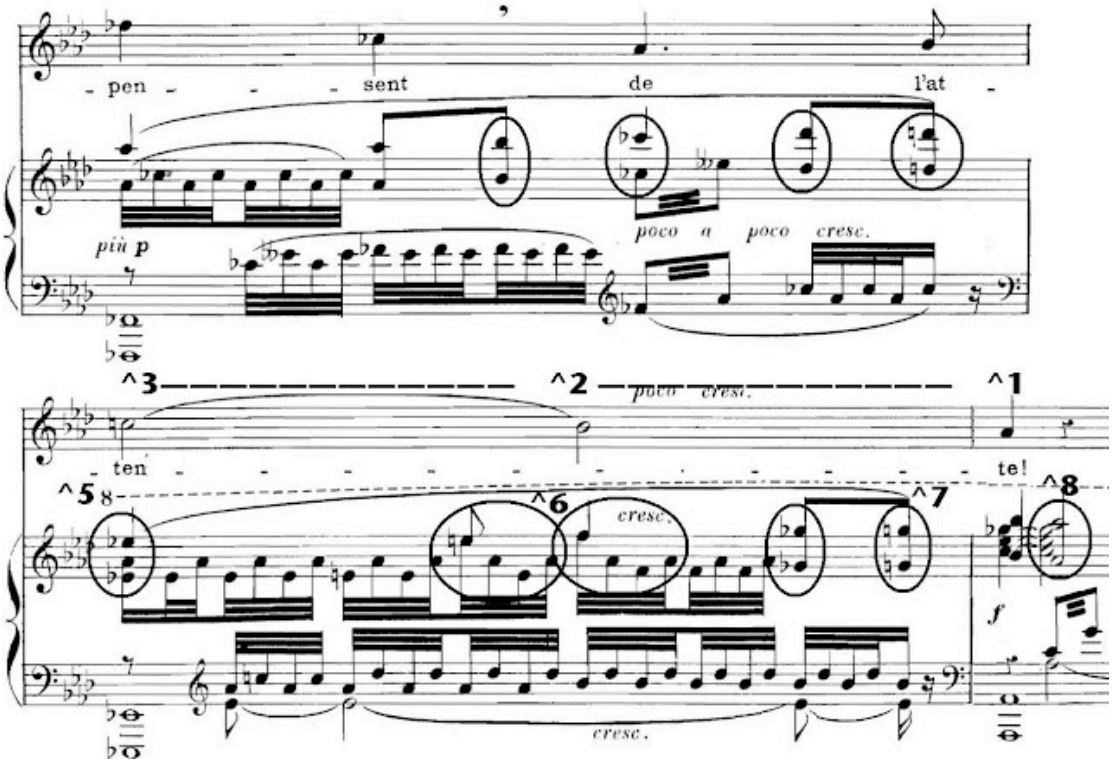
voices shoot up (the nightingale of course. . .), the singer to ^5 (G5), the pianist to ^3 (E7).



Duparc, "Phidylé." My comment in the note: "In the piano, but quite clear." As the circled notes show, the voice participates in the rising figures for a while, but it is primarily the piano that works it out, reaching from B4 (the first circled note in the piano part) through Ab6 at the cadential arrival (very end of the example). At that same moment, the voice moves as plainly as could be down from ^3.




Que
ton plus beau sourire
et ton meilleur
bai - -
dim.
dim.
- ser
Me ré - com -
più f
poco a poco cresc.
- pen - - - sent,
me ré - com -
più p



Wednesday, September 27, 2017
JMT series, part 6c (note 31, the waltz ninth)

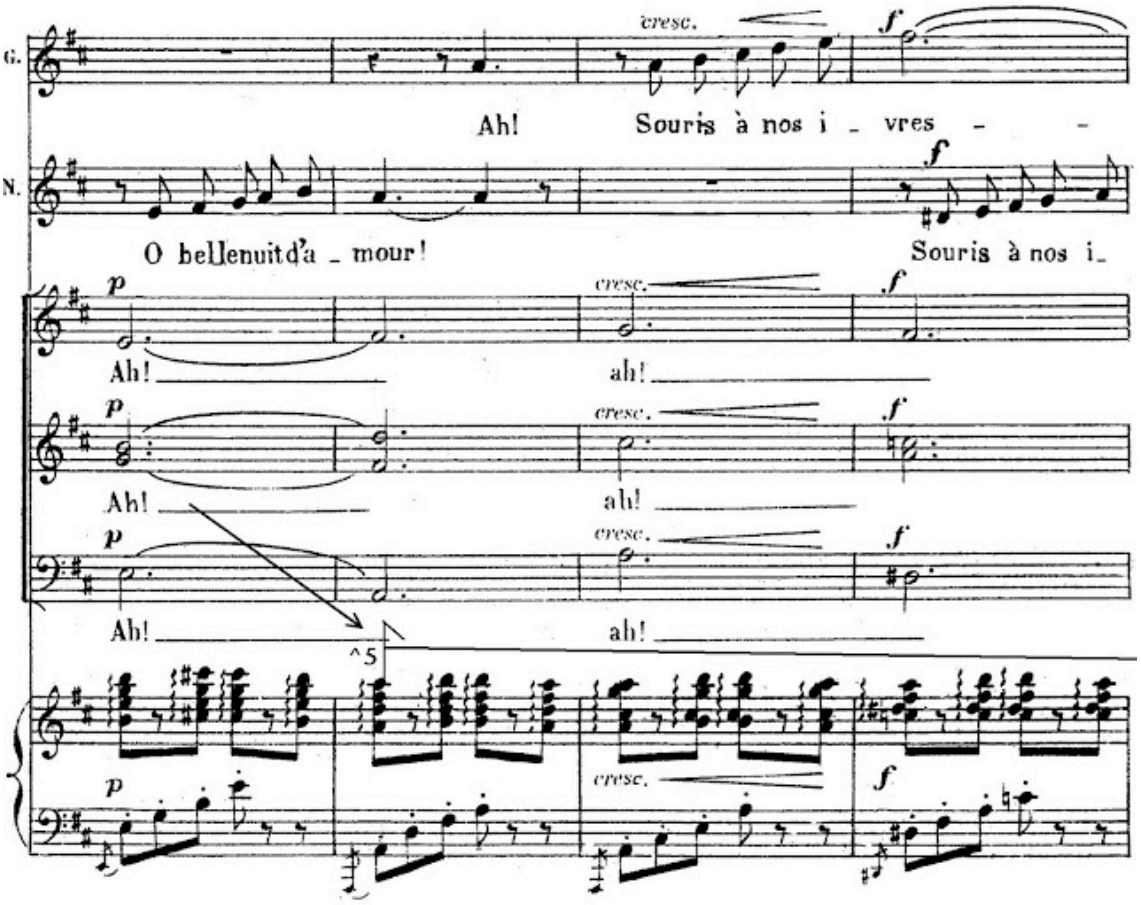
By the mid 1850s, when Jacques Offenbach began his prolific career as a composer of operetta and *opera bouffe*, rising cadence gestures were already well embedded in musical practice. (See my essay on Adolphe Adam's *Le Châlet* [1834]: link. The essay was based on posts to this blog; follow the labels for "Adam" or go to the first post in the series: link.)

The composition and production history of Offenbach's final work, *Les contes de Hoffmann* [The Tales of Hoffmann] is complicated, but there is no ambiguity about its most famous number, the Barcarolle "Belle nuit, ô nuit d'amour," number 13 in the four-act version of published French editions from the two decades after the composer's death. A duet for two sopranos, Giuletta, female lead of Act 3, and Nicklausse, Hoffmann's muse (a pants role), the soloists are joined by a chorus in the second half of the piece.

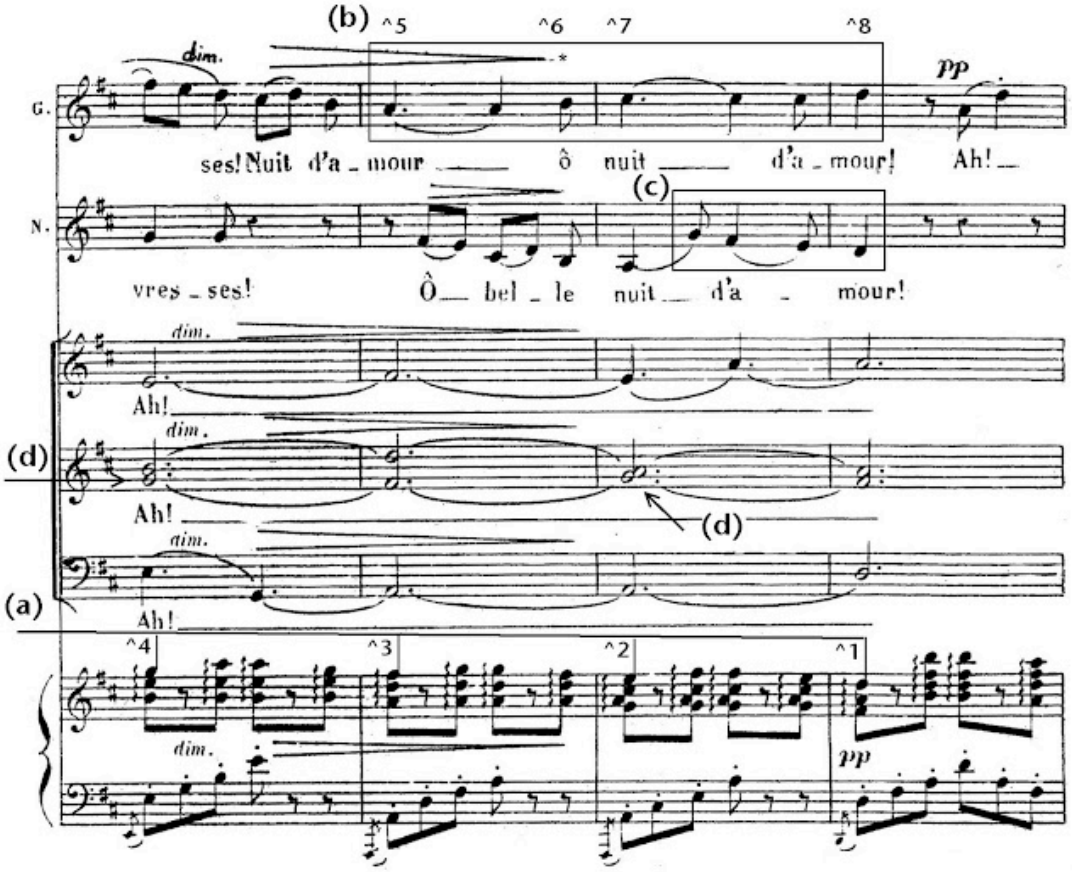
My comment in note 31: "^5 is prominent in the upper octave as a cover tone, also." Alas, here I was a bit optimistic about the status of the rising line. It is a distinctive figure to be sure--in fact, it is Giuletta's cadence line, and therefore ought to be given priority over the orchestra's plodding descent at that same place in the music. The orchestra's role in the gestures and topical expression of this particular number, however, is so strong that nowadays I have to

regard the voice and orchestra as equals. That being the case, Giuletta's rising line is an inner voice, a "structural alto" to the orchestra's descending line from ^5. Details below.

I have shown just two systems from the vocal score. In the first, see the prominent A5 (^5), which of course has sounded many times before.



At (a) is the orchestra's descending line in the fifth octave (the keyboard reduction is corroborated by the full orchestral score, btw). At (b): Giuletta's ascending line, with ^6 (*) as the waltz ninth. At (c) Niklausse copies part of the orchestra's descent in the fourth octave. At (d) the curious detail of the second chorus alto repeated ^4-^3.



Additional examples of the waltz ninth

The list is keyed to publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

Hummel, from 6 German Dances & 12 Trios, op. 16, n1, trio 2	Gallery 2
Schubert, Wiener-Damen Ländler, D734n15	Gallery
Schubert, Valses sentimentales, D779n13	Gallery
Josef Lanner, Die Pesther, op. 93, n5	Lanner
Johann Strauss, sr., Das Leben ein Tanz . . ., op.49, waltz n2	Gallery
Wallie Herzer, "Everybody Two Step"	Survey addendum
Carl Kiefert, "Allegro Agitato No. 1"	Minor key

Part V: Note 32 (The form ^5-^6-(reg.)^7-^8)

Sunday, September 17, 2017
JMT series, part 7-1 (note 32)

n32: The form ^5-^6-(reg.)^7-^8. In the essay linked below (*Ascending Cadence Gestures*), I wrote about this form:

> This device of undercutting the rise from ^6 to ^7 is discussed in my *JMT* article and seems to be particularly characteristic of the later 18th century. To speculate: the conventions associated with the dominant Italian style (which we know much better nowadays thanks to important research on the *partimenti*, evidence of methods of instruction) were so strong that Haydn felt an obligation to observe them in some situations, rather than take full advantage of the rising cadence gesture. In any case, the leap downward from a subdominant to the leading tone is very expressive in and of itself. (*Survey*, p. 64)

In the note, five compositions are mentioned. I have already written about three of them in the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century*: (link).

> Haydn, Piano Sonata in E-flat, Hob. XVI/52, II. *Survey*, pp. 76-78.
> Haydn, Piano Sonata in A-flat, Hob. XVI/43, Menuet. Comment in the note: "the large-scale structure is obscured somewhat by strong emphasis on ^3 in the Trio." *Survey*, pp. 74-76.
> Haydn, String Quartet, op. 76, no. 2, II. *Survey*, pp. 78-83.

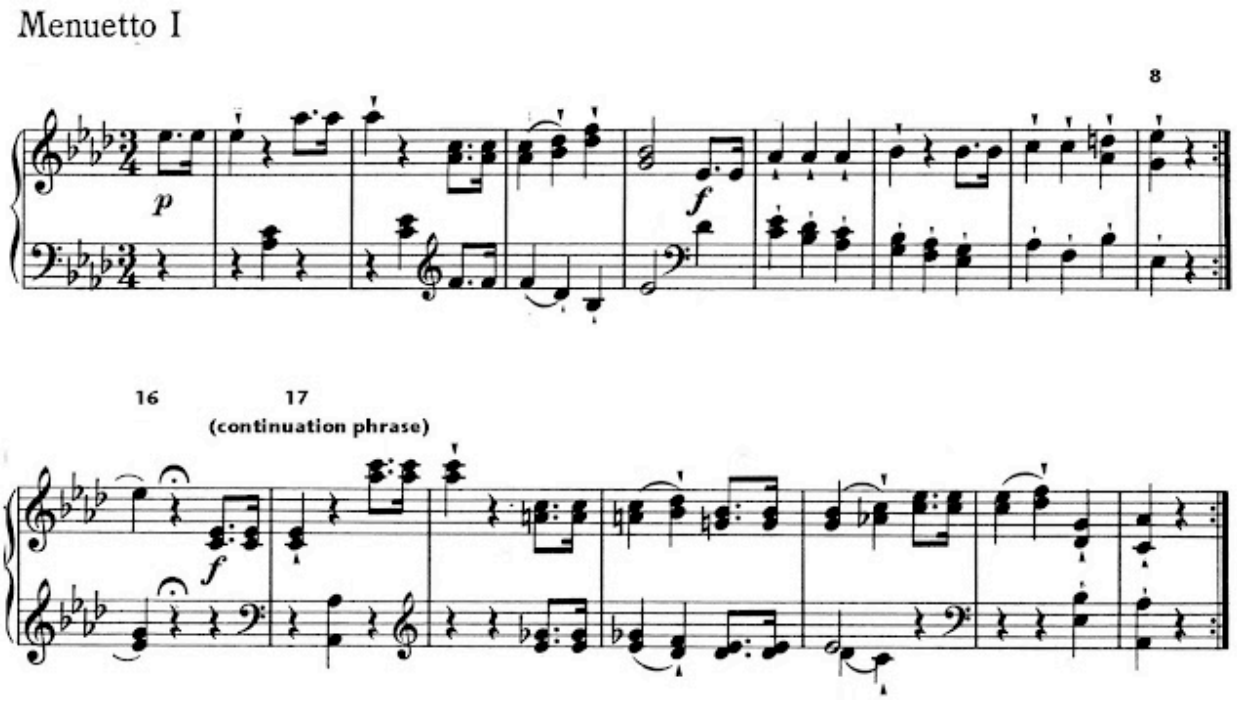
The first two of these texts are reproduced below. For op. 76, no. 2, II, see above Part III.

---------- Added October 2017 ----------

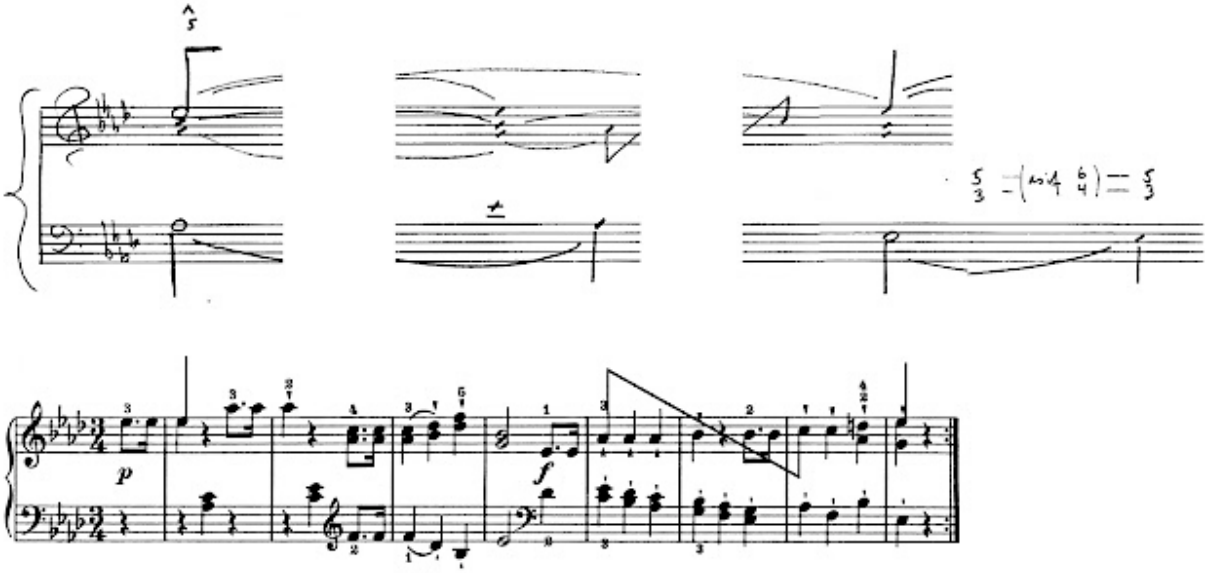
In footnote 32 to my "Ascending *Urlinie*" article, I included the Haydn Piano Sonatas in Eb and Ab—the slow movement of the former (Hob. XVI/52, II), the menuet of the latter (Hob. XVI/43, II)—among pieces that use one of the variants of the rising line: the form ^5-^6-(reg.)^7-^8. We've seen this version already in the menuets of Symphony no. 86 and no. 104.

Here I will use my holograph sketch of this piece; it's probably from 1982 (when I did most of the initial research on rising lines for the sake of a Schenker seminar). I have placed a facsimile in my public folder on Dropbox: link.

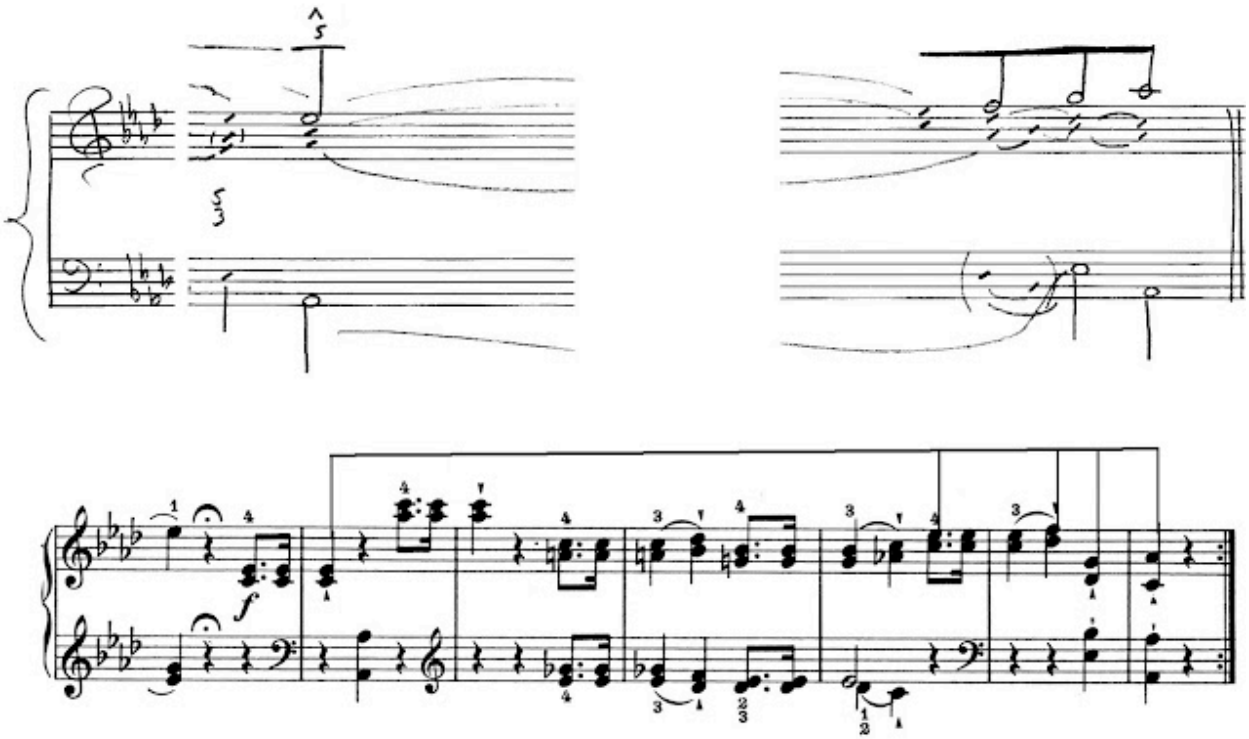
The opening is one of those designed to frighten beginning Schenker students, as it offers ^5, ^8, and ^3 as plausible starting points for an *Urlinie*. Although ^3 is weak, since it is over vi, not I, the move to ^2 in bar 4 has to be encouraging; and you can almost always read chord support backwards to the beginning if you really want to (true here), so that ^3 is understood to be supported by the initial tonic chord rather than the vi that prolongs that I.



In 1982, however, I read the *Urlinie* from ^5, not at all disturbed by its cover-tone quality, as ^5 very often sounds like that in its prolongations. The ^3 and its interruption, then, are placed in an alto voice. See the condensed version of my sketch below.

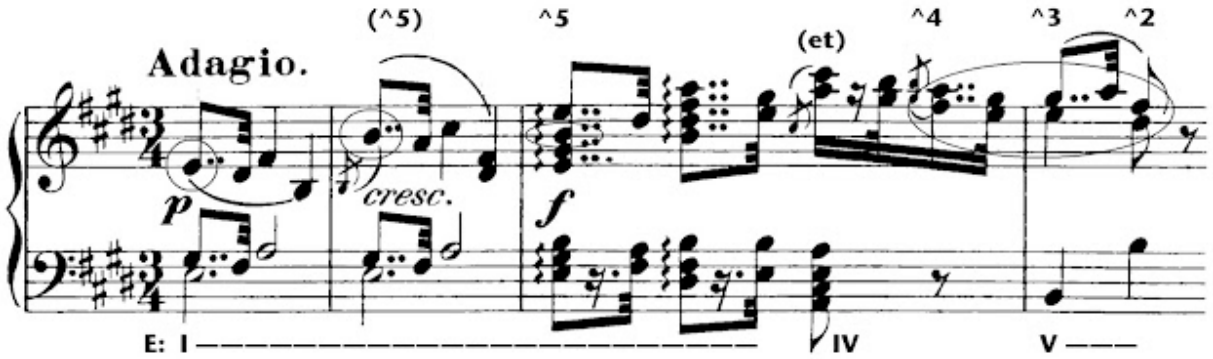


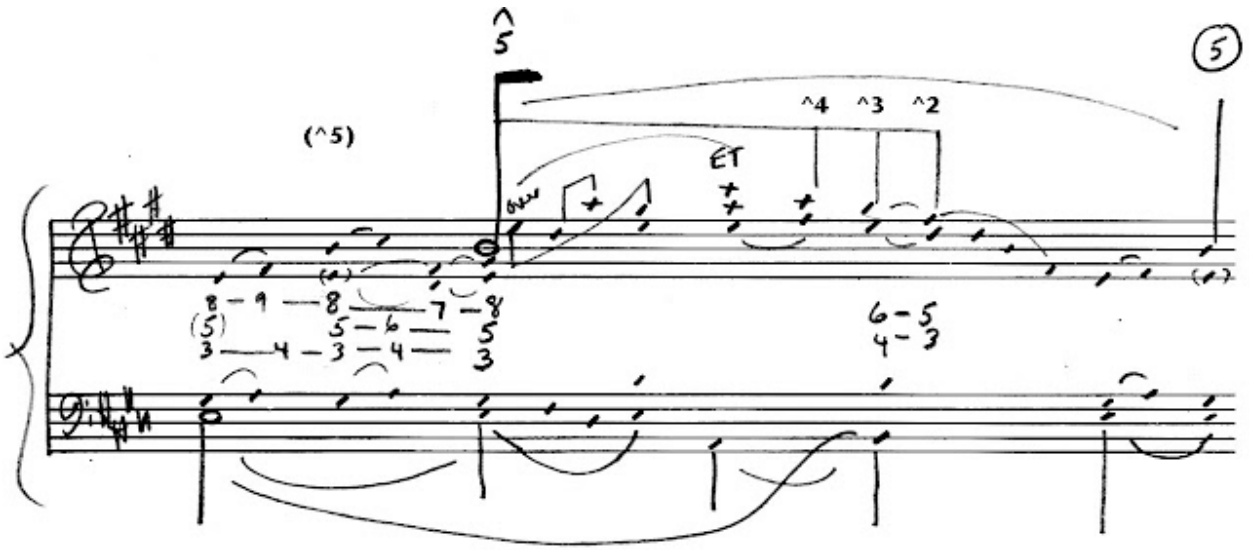
In the second strain's altered reprise, one can certainly be forgiven for wondering about ^3 again—note the prominent C6, then the double neighbor figure—but one is obliged to imply/invent the ^2 in the cadence. A line consisting of ^5-^6-(reg) ^7-^8 is more direct and also more musically satisfying.



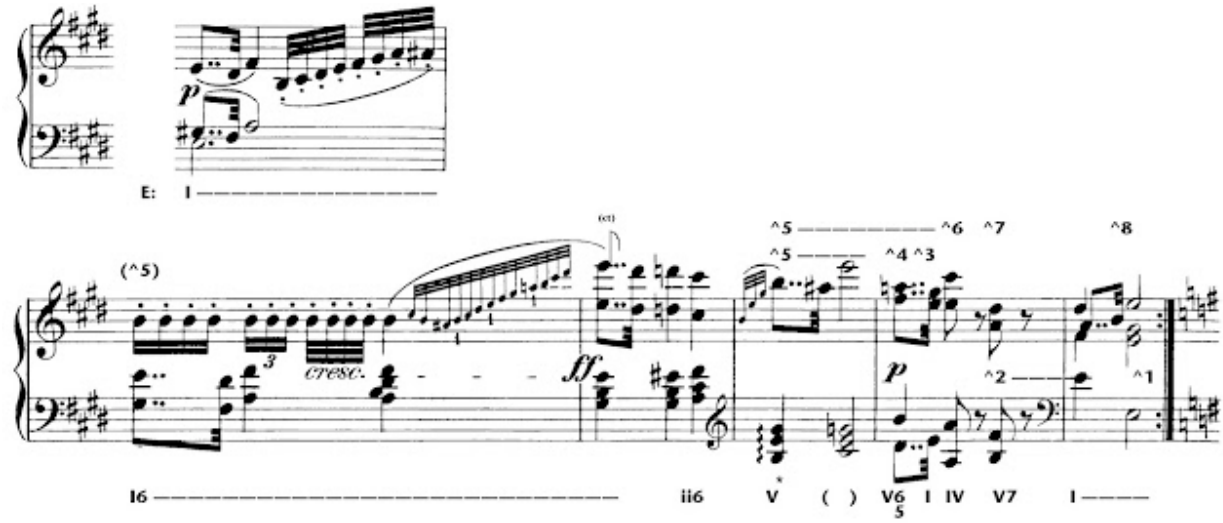
Another piece that I included In footnote 32 to my "Ascending *Urlinie*" article is the slow movement of the Sonata in Eb, Hob. XVI/52—this was among pieces that use one of the variants of the rising line: the form ^5-^6-(reg.)^7-^8. And again I am making use of my holograph analytical sketch from 1982. See the entire sketch here: page 1 link; page 2 link. Score links: page 1; page 2.

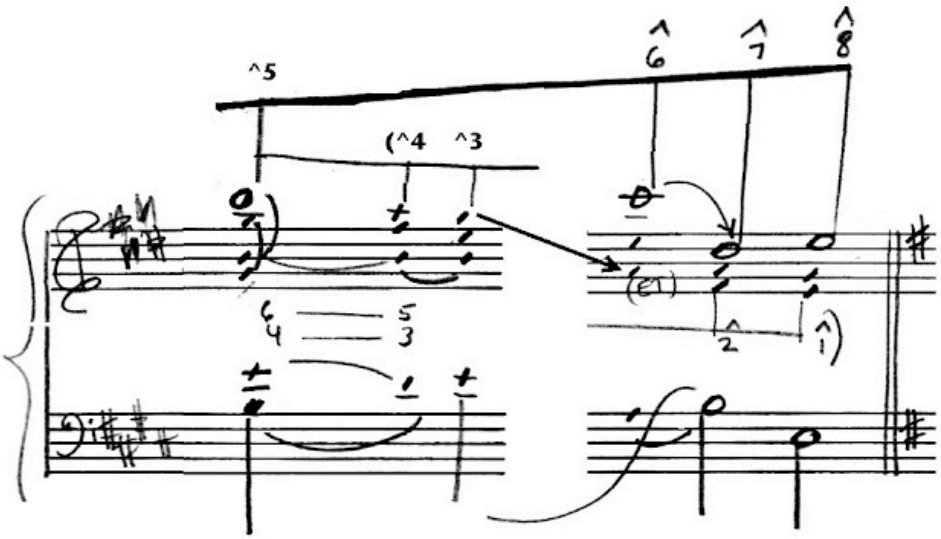
The opening phrase is more easily read from ^3 than from ^5: the end of the initial tonic prolongation is at the 32nd note topped by G#5. I chose ^5 because of its longer-range implications, specifically in the internal reprise within the A section (more on that below). My sketch of the opening, then, consigns ^3 (as G#5) to a convoluted unfolding pair; I marked it "over" for "overlap" because that's the term that my mentor, Allen Forte, used (see his Schenker textbook co-written with Steven Gilbert).





In the elaborated restatement ending the A section, ^5 (B5 in the second measure) is more obviously a cover tone, but it is the sudden sweep up from it to E6 that is the major expressive event. This radical expansion of the upward leaps from the opening bars starts a chain of leaps: B5 to E6 in the fourth measure and G#5 to C#6 in the fifth measure. The line splits at the first of these (see the two ^5s marked in the score and the branching lines in the sketch), the lower one reaching G#5 and the upper one taking C#6 before both lines drop an octave over the dominant, G#5 to F#4 and C#6 to D#5.

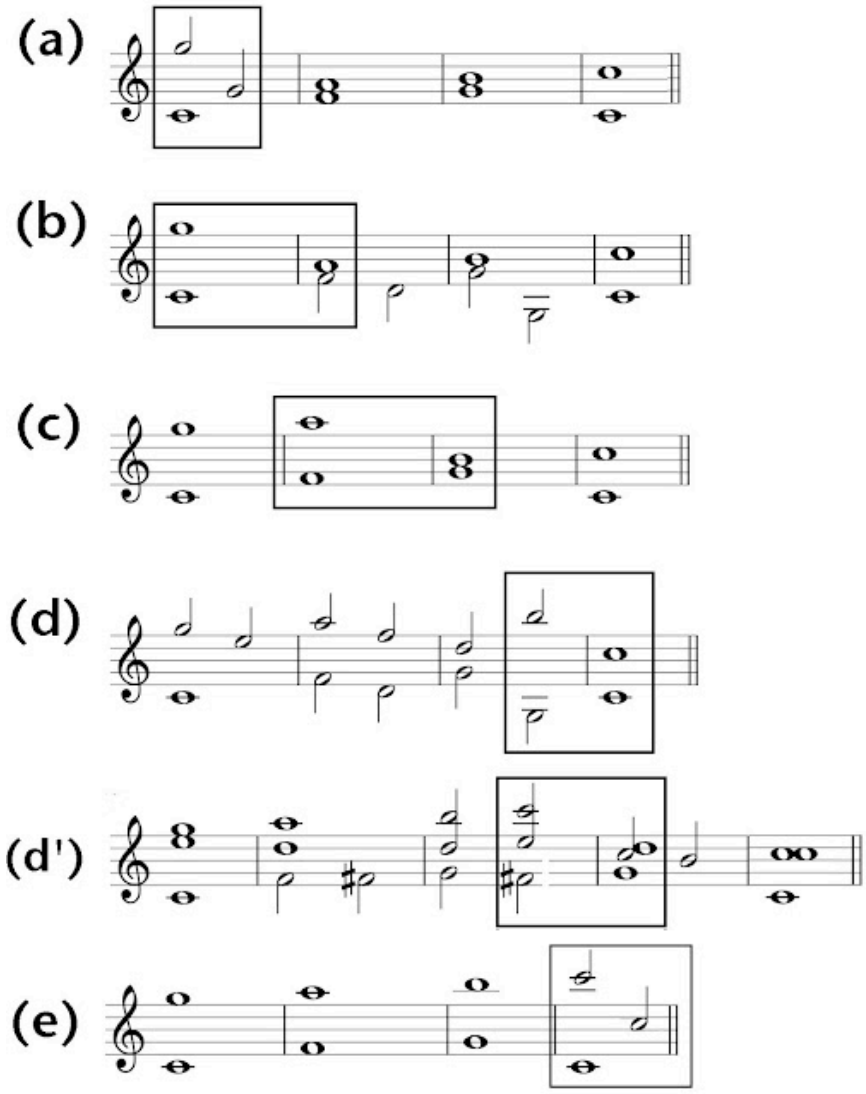




---------- End Added October 2017 ----------

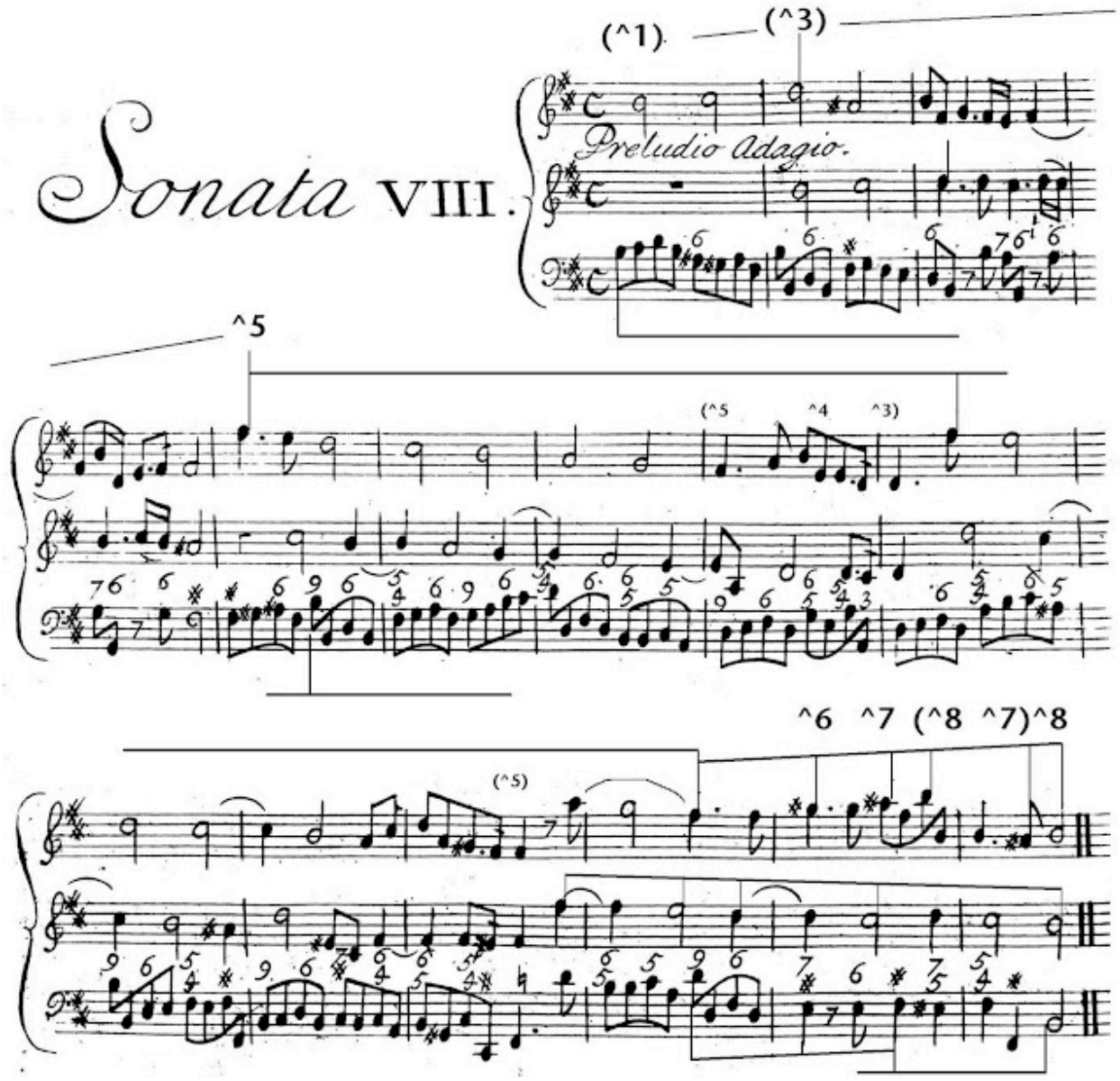
The other two are Beethoven, String Quartet, op. 74, IV, and Corelli, Trio Sonata, op. 2, no. 8, Preludio. I'll discuss the latter first, because it affords an easy opportunity to sort some of the issues related to register. For movements in Beethoven's op. 74, see Part IX below.

Register transfer in the rising line is worth some comment. Examples (a) - (e) apply octave or seventh registral changes to each successive tone of the rising line from ^5. In (a), the very common change of octave over a stable bass; in (b), the figure used by Bach in BWV 924; in (c), the registral variant I reference in note 32; in (d), the highly violinistic broken figures one frequently finds in Baroque music, where it is a 50-50 chance the final ^8 will be in the lower or upper octave; in (d'), a variant that applies the register change to a neighbor note -- this is a major-key version of the figure in the Corelli prelude to be discussed below; (e) is similar to (a), a simple octave embellishment of ^8.

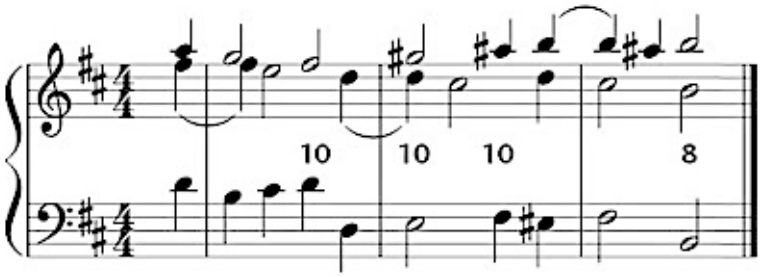


My comment in note 32 is that "Very occasionally register transfer is applied to other tones [than ^6]: in Corelli, Trio Sonata, op. 2, no. 8, Preludio, the variant ^5-^6-^7-(^8-^7)-^8 has a dramatic octave-leap downward applied to the first ^8." As my parentheses suggest, the register change here is applied to a middleground neighbor note, not to an *Urlinie* tone.

The reading requires a line from ^5, which is certainly as plausible as one from ^3, even if we were to insist on a descending *Urlinie* form. In the closing cadence, the first violin takes the line steadily up but breaks at the dramatic #4 diminished chord to place its final notes an octave lower -- and below the persistent descent of the second violin.



At the right is another notation of the ending, emphasizing the parallel 10ths between bass and first violin and positioning the final notes in their "correct" octave. I just placed "correct" in scare quotes but it doesn't really need them -- the correct, simple, and proper voiceleading of all the parts above this harmony clearly demands that the first violin end in the fifth octave (its obligatory register, in other words).



In the *JMT* article, note 32, I also mention Beethoven, String Quartet, op. 74, IV. A subsequent post will discuss that.

Monday, September 18, 2017
JMT series, part 7-1b
Wednesday, September 20, 2017
JMT series, part 7-1c_Beethoven op. 119n7

Willliam Rothstein, writing about Corelli -- but not the sonata whose prelude was the topic of the previous post -- does not consider registral shifts, but he does mention the related matter of the "descant" voice:

> [David] Neumeyer has made an elegant case for the viability of a "three-part *Ursatz* with an "ascending *Urlinie*" but some questions remain. The minor mode, for example, is obviously less conducive to such a structure than the major. . . . Then there is the question of the relative hierarchical status of the two upper voices. I have assumed here, based largely on my own intuitions, that in a three-voice counterpoint of this sort the descending linear progression is hierarchically superior to the ascending one, even when the ascending progression lies above; that is why I have referred to the latter progression in such cases as a "descant." I suspect that this is consistently true in Corelli's music, and that it remains true in most music by other composers. But there are surely exceptions. To consider an extreme example, if Beethoven's C major Bagatelle op. 119, No. 7, is not based on an ascending *Urlinie*, what music is?

I'll answer his final question in a separate post (hint: op. 119n7 isn't, but that just makes everything more complicated, and from a hermeneutical standpoint more interesting.

To the problem of the rising line as "descant" voice, that's been an issue from the beginning in what I will call the positive style of critique of the ascending *Urlinie* (the negative style just rejects the rising line out of hand). In one of the essays published on Texas Scholar Works (link), I write about the "descant" voice and the process by which it overcame a subsidiary role to become a primary figure in some compositions and should be treated as such in analysis intended to be both musically and historically sensitive. Here is a link to a blog post that quotes from the essay and shows a few early examples.

Perhaps the most important point to make is that the process was largely finished by the end of the 16th century, in the last moments of the long-running change from priority to tenor to priority to bass (solidified--not invented--in the adoption of the basso continuo). Associated mainly -- though by no means exclusively (link) -- with dance-songs and music associated with improvisatory practices in the 17th and 18th centuries, ascending cadence gestures seem to have been suppressed somewhat in more formal musics by the clichéd figures of the *partimento* tradition. Once that tradition died out in the early 19th century, ascending cadence gestures gradually became more common.

In the quote above, Rothstein says of the three-part *Ursatz* and ascending *Urlinie* (though in seemingly tentative tones) that the middle or "alto" voice in a three-part voiceleading web is "hierarchically superior to the ascending one, even when the ascending progression lies above. . . . I suspect that this is consistently true in Corelli's music, and that it remains true in most music by other composers. But there are surely exceptions. To consider an extreme example, if Beethoven's C major Bagatelle op. 119, No. 7, is not based on an ascending *Urlinie*, what music is?"

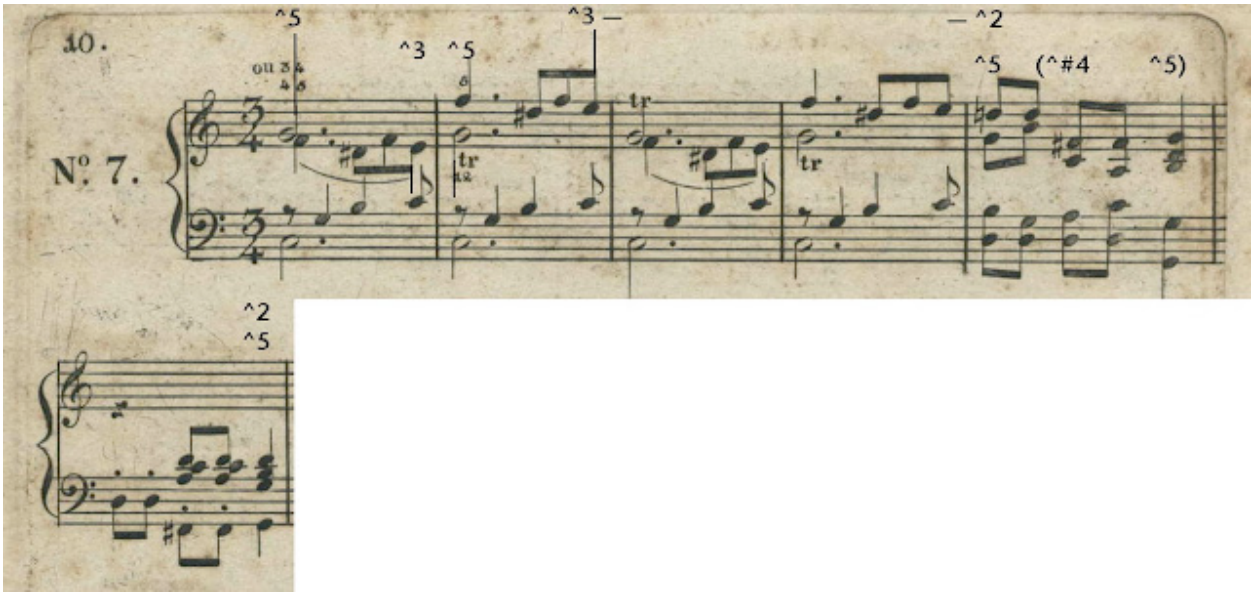
I am, of course, always glad to have support for the rising line as background, although it's hardly needed any more, given the 1000+ examples of ascending cadence gestures I have found (so far) in the repertoire of musics of all kinds, but I am obliged to disagree with Rothstein here, if we are talking in Schenkerian terms.

Beethoven is not "fitting a figure in" to an existing system here--he is using that distinctive figure to transcend the system altogether.

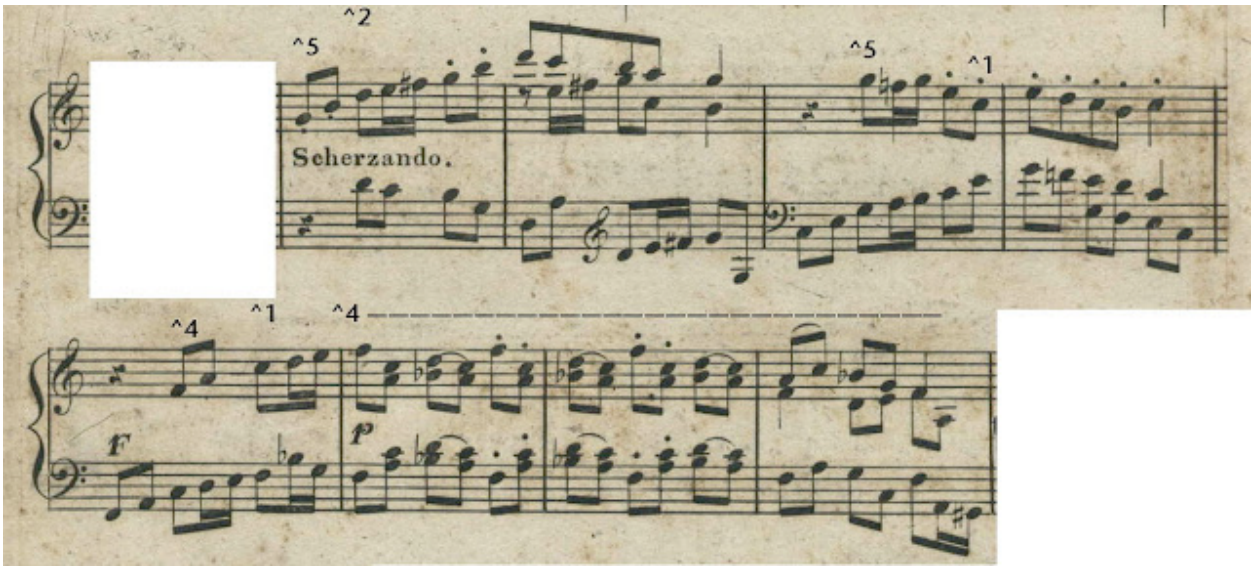
David Lewin discusses this idea of transcending the system in terms of patriarchy and women's voices -- see the reference at the bottom of this post. In Beethoven's case, it is almost certainly a philosophical-religious-pantheistic transcendence of the kind one finds elsewhere in his music. For more on this topic, see Part IX below.

Here is the title page for the first edition, with the publisher's hopeful marketing note "faciles et agréables."

The bagatelle is an odd little bricolage of musical bits that resembles a cut-and-paste job more than a coherent composition. I have exaggerated the point by "cutting up" the score, separating it into its three components: first, a more or less normal opening phrase of six bars;

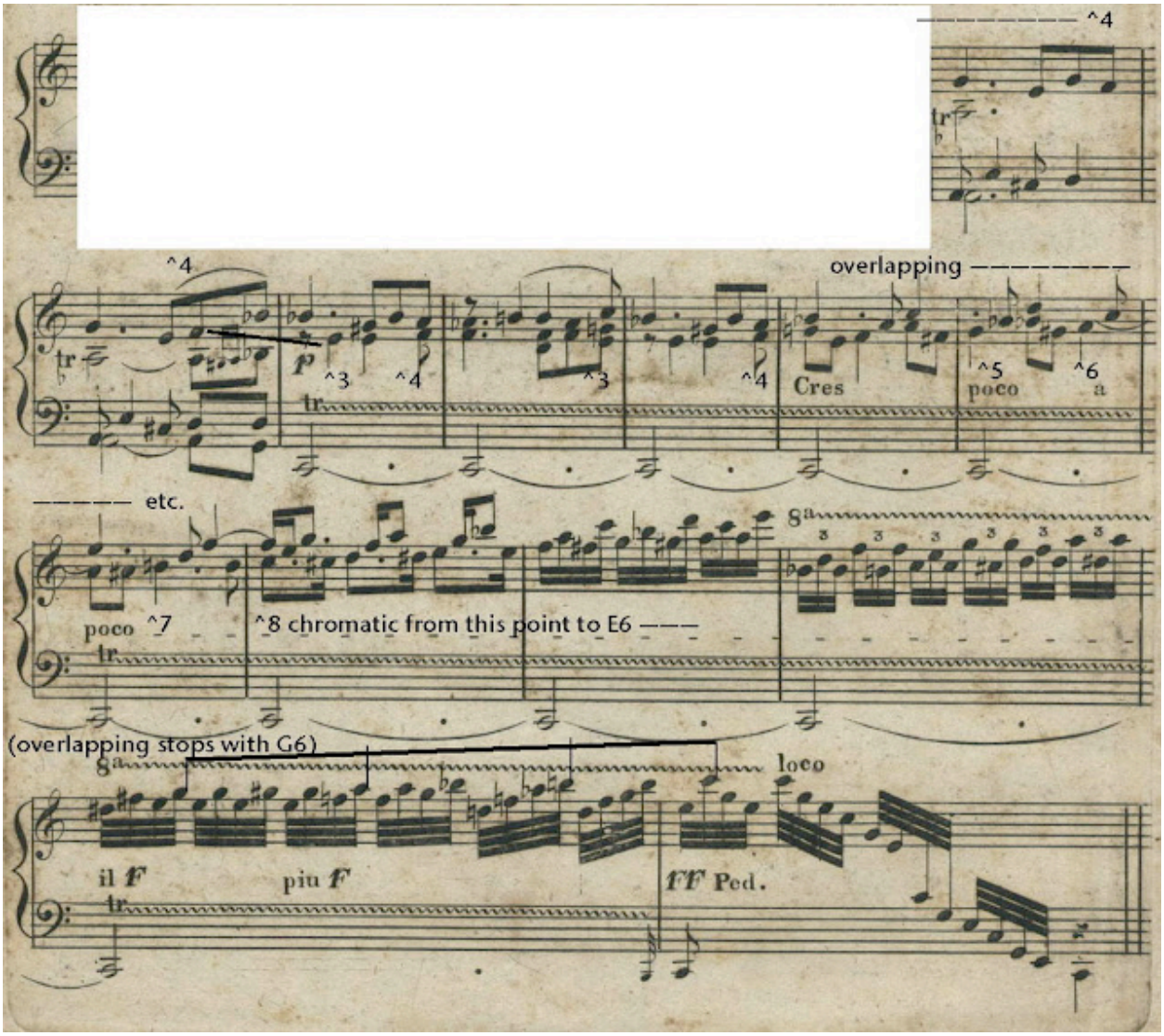


. . . then an eight-bar "continuation" whose only connections to the preceding are staccato notes (cf. bar 6) and simple presentations of invertible counterpoint and stretto;

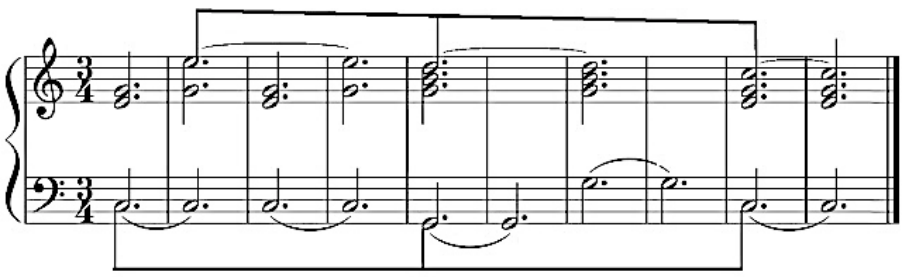


. . . and finally what looks rhetorically like a structural cadence, but (a) offers only a second inversion ii chord; then (b) subverts the dominant by providing the proper bass (eighth note G2 in the second bar) but with Bb, not B-natural. The persistent subdominant -- it's been there since bar 11 -- and the very extended tonic pedal point are both familiar features of Baroque preludes and so are not strange here, given the display of old-fashioned devices that preceded. Nor, even, is the wandering into the instrument's highest register -- recall BWV 924 & 924a and Niedt's recommendation (link) -- but, still, the *long* ascent combined with an equally extended *crescendo* does seem a bit much in context. (Yet again, though, as many writers have noted, there is an obvious connection between this little bagatelle and the attention to

registral extremes in the variation movement of op. 111, which must have been written around the same time as this bagatelle.)



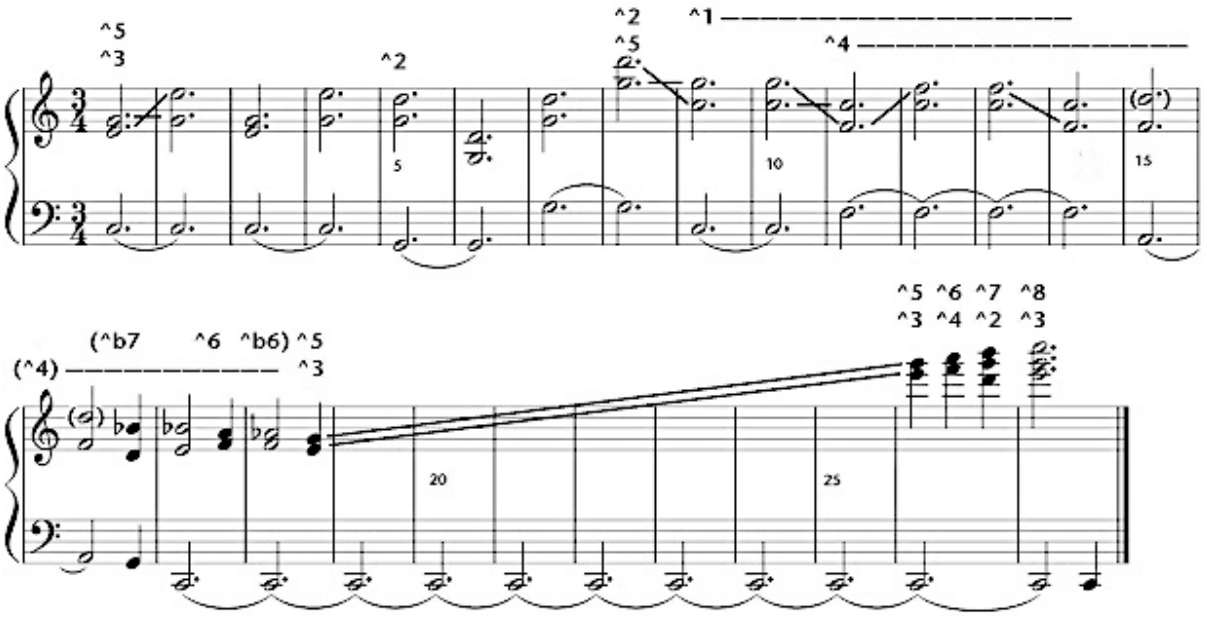
In Schenkerian terms, the turn to the subdominant subverts a cadence to the final C in the bass. We are therefore obliged to read an *Ursatz* that concludes in *ten* bars with a by no means hidden *Urlinie* from ^3:



This obligatory reading is clumsy, of course, but given that the music heads off to the subdominant immediately thereafter, it makes sense. Note, of course, that there is no ascending *Urlinie* -- much as it bludgeons our ears, the ascent over the pedal point in the second half of this bagatelle-prelude is a foreground feature at best.

I am not overly inclined to defend this bagatelle, as you may have guessed, but I am willing to suggest that it is at least possible to draw the final ascending figure into an effective reading based on register, tonal frames, and invertible counterpoint.

In the example below, the upper voice pair ^3/^5 in bar 1 is flipped to the sixth ^5/^10 in bar 2 (invertible counterpoint, remember). By bar 5 the ^5/^10 has become ^5/^9 -- or ^5/^2. In the sequence of bars 8 and following, ^2 becomes ^1 and ^5 becomes ^4. In bars 15 and following, ^1 (or ^8) returns by step to ^5, and ^4 drops to ^3, thus recovering, in its original position, the third-pair from bar 1. It's that interval that is looped and threaded through overlappings until it finally makes a direct (if chromatic) ascent to ^8 (as C7).



Additional examples of the registral variant

The list is keyed to publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

Schubert, D 145ns4, 9, 11	Scale degree ^6

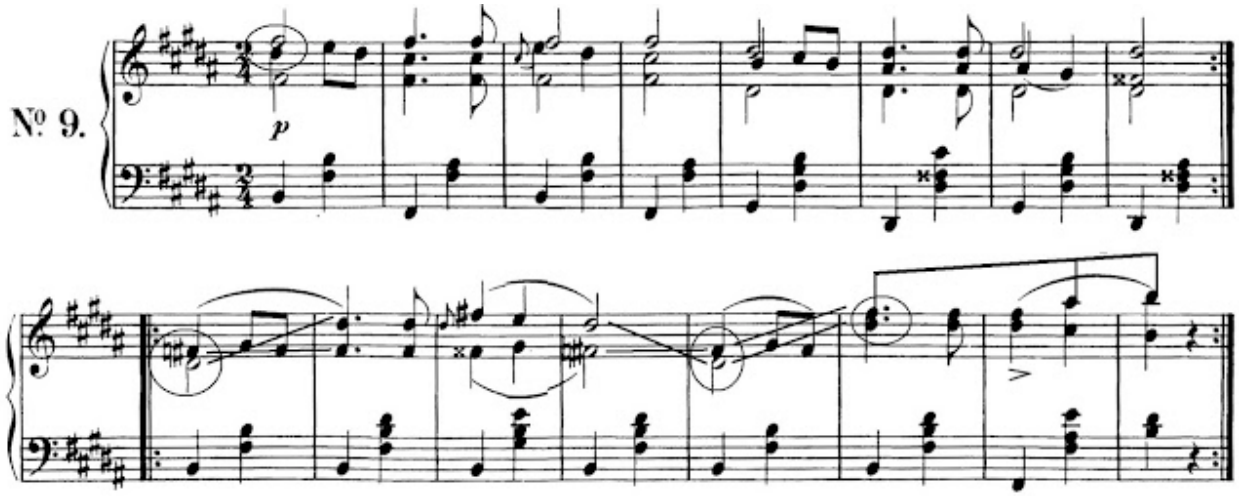
*^5-^6-^7-(reg.)^8 appears in 19th century waltzes and some other music:

Adolphe Adam, *Le Châlet*, n4 Air "Arrêtons-nous ici!"	Adam
Johann Strauss, sr., *Döblinger-Reunion Walzer*, op. 2, n2	Strauss
Johann Strauss, sr., *Hietzinger-Reunion-Walzer*, op. 24, n3	Strauss
Johann Strauss, sr., *Vive la danse!*, op. 47, n3	Strauss
Johann Strauss, sr., *Adelaiden-Walzer*, op. 129, n2	Strauss
Johann Strauss, sr., *Adelaiden-Walzer*, op. 129, n5	Strauss
Johann Strauss, sr., *Egerien-Tänze*, op. 134, n2	Strauss
Johann Strauss, sr., *Egerien-Tänze*, op. 134, n5	Strauss
Johann Strauss, sr., *Die Dämonen*, op. 149, n1	Strauss

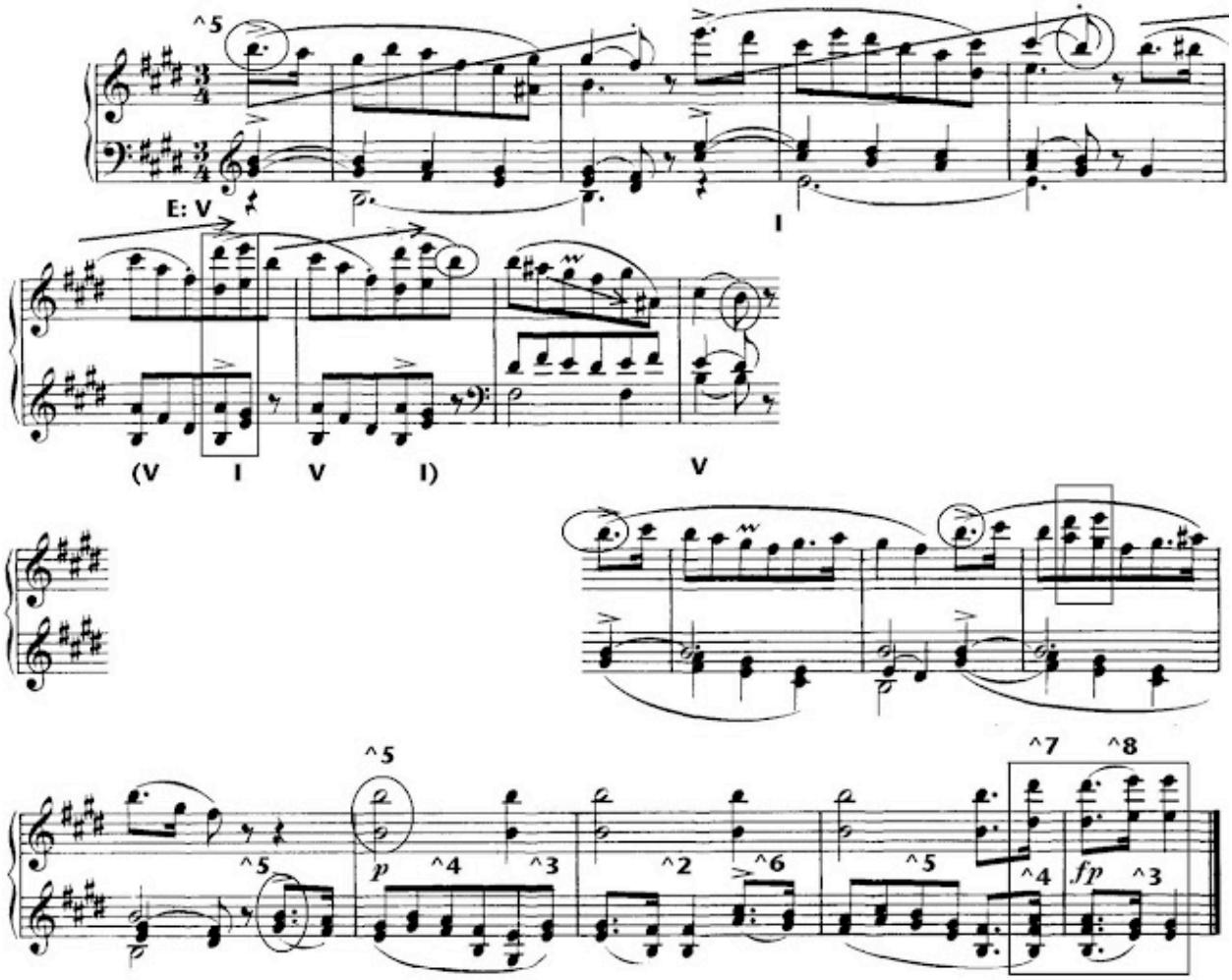
Part VI: Note 33 (The form ^5-^7-^8)

Thursday, September 21, 2017
JMT series, part 8 (note 33)

In note 33 for the 1987 *JMT* article, I mention the incomplete line ^5-^7-^8. A "textbook" example of this "primitive *Urlinie*" in tandem with a proto-background ^3/^5 may be found in the ninth number of Schubert's Ecossaisen, D781. See the circled notes in bar 1 -- the pairing is obvious through the first strain; I have traced the voices in the score as they trade positions in the second strain.



The "verlorener Bruder" Trio, D610 (a trio without a menuet), neatly frames ^5 in its basic idea and transposed repetition (bars 1-4), then focuses on movement upward to ^8 in the continuation. In the shortened reprise (the final four bars), there is a bit of a "lost soul" sort of posthorn touch, and the voices are firmly set against one another at the last -- see the boxed notes.



In note 33, I mentioned Schubert, Ländler, D681, nos. 1 & 2 (perhaps as ^5-(^8)-^7-^8). Unfortunately, I don't have easy access to these at present. It is perhaps worth noting that these pieces would be nos. 5 & 6 in the complete 12 Ländler, D681 (from 1815), but the first four have been lost.

Additional examples of the "primitive rising line"

The list is keyed to publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

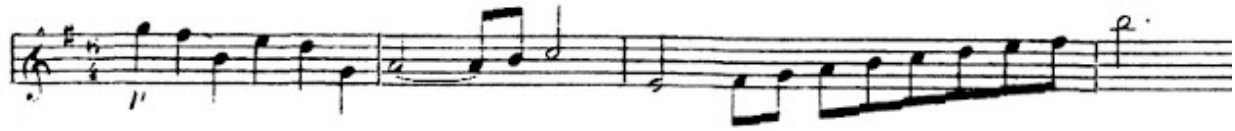
Schubert, Deutscher Tanz, D769n1	Gallery
Josef Lanner, Die Pesther, op. 93, n2	Lanner

Part VII: Note 34 (The double treatment of the fourth ^5-^8)

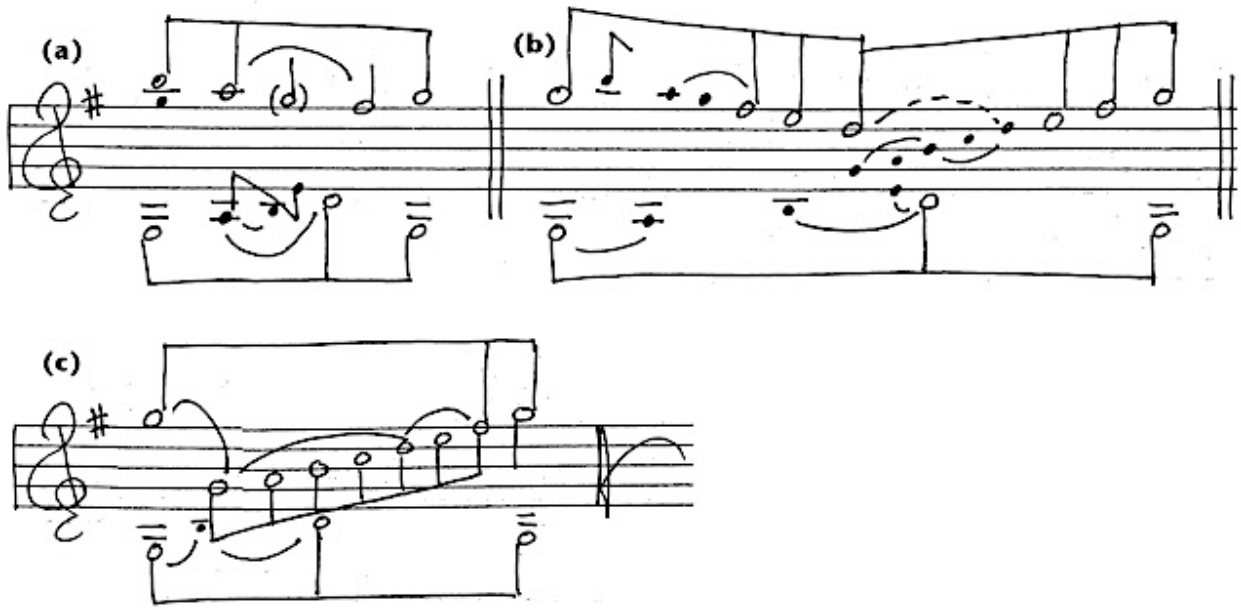
Saturday, September 23, 2017
JMT series, part 9-1 (note 34, mirror *Urlinie*)

n34: my note: The double treatment of the fourth ^5 to ^8 occurs also in Saint Saëns, *Le Carnival des animaux*, "Le cygne."

The melody is distinguished by an expressive leap at the end of the first long phrase; the scale leads us to expect G, but we hear B instead. The original solo is for 'cello; the violin transcription of this phrase is as follows:

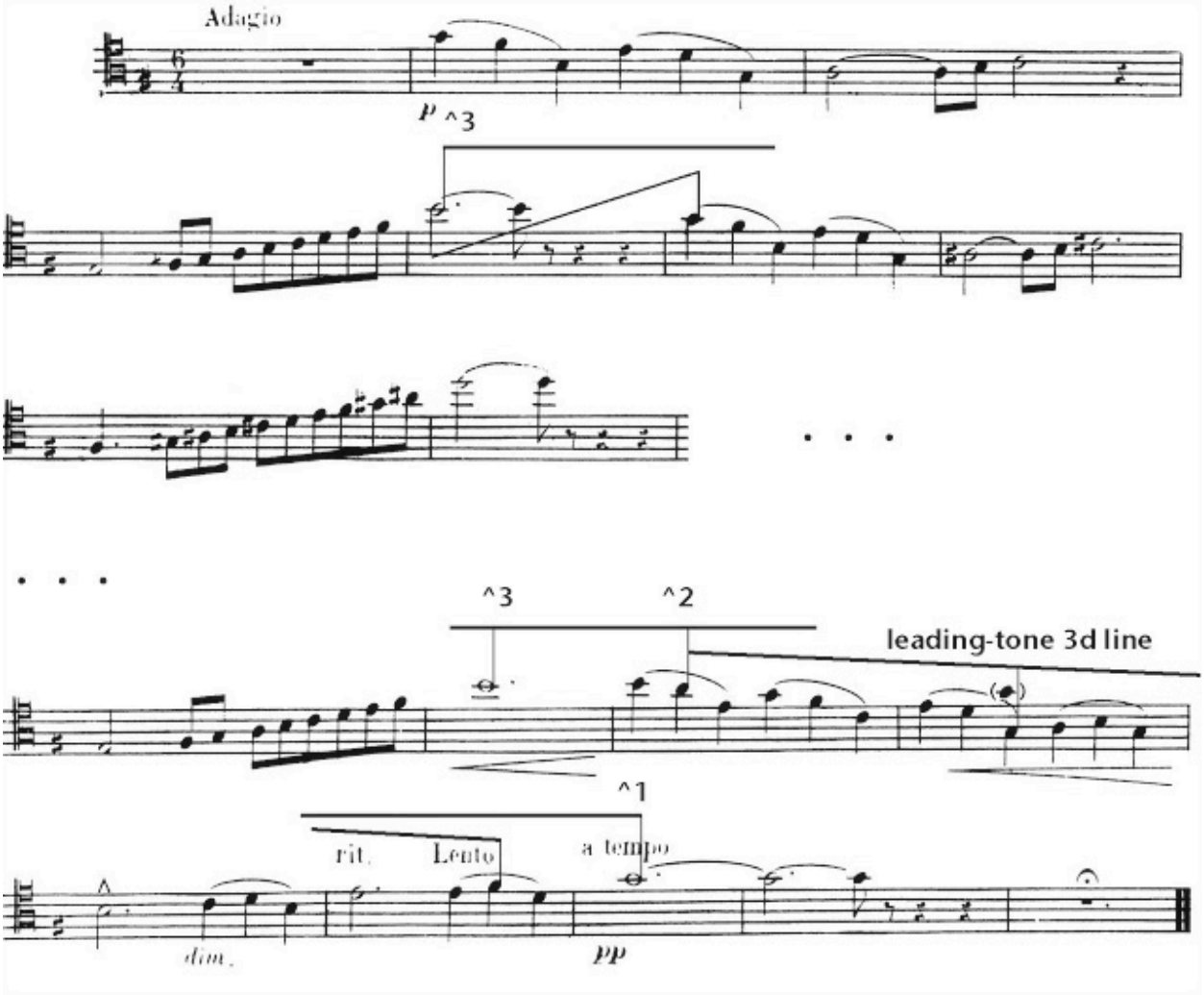


From this, I might read any of three plausible backgrounds for a traditional Schenkerian analysis. Version (a) acknowledges B as ^3; that returns (not shown) in the reprise and descends in the final cadence [I will show details in a moment]. Version (b) is the mirror *Urlinie*; it takes B as a cover tone and works out a longer descent/ascent pair over the course of the reprise. Version (c) is more radical: it assumes the octave line itself -- or even more broadly the motive of the slightly ornamented scale gesture -- as a first middleground, with the neighbor ^8^7^8 as the background. As with version (a), the ascent and close are concentrated in the final cadence.

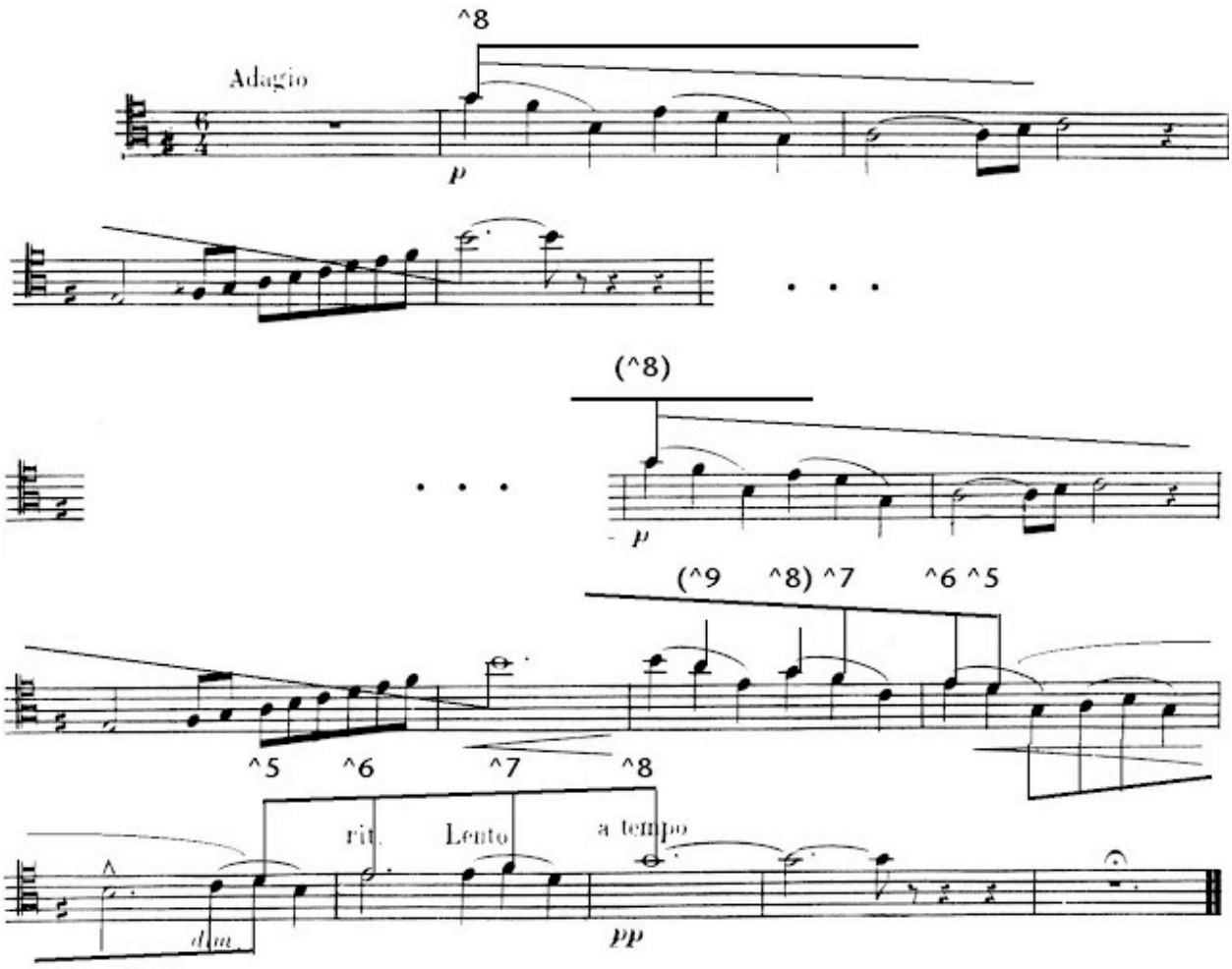


Here are details of the three readings, using the 'cello solo part. At the bottom of the post is a chordal reduction of the entire piece, again using tones from the violin part.

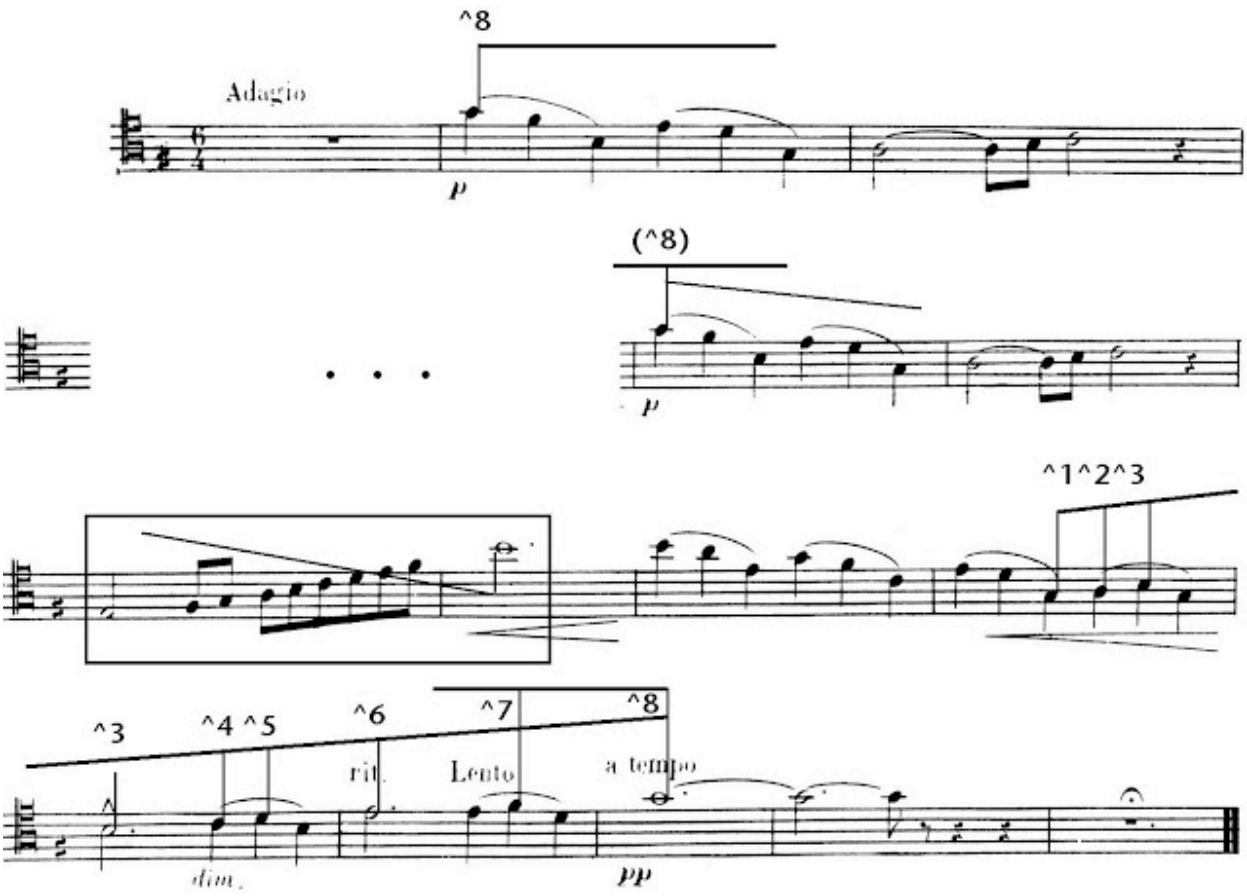
The reading from ^3 is clear enough. The registrally correct G4 in the leading-tone third line has to be inferred from the sounding G3.



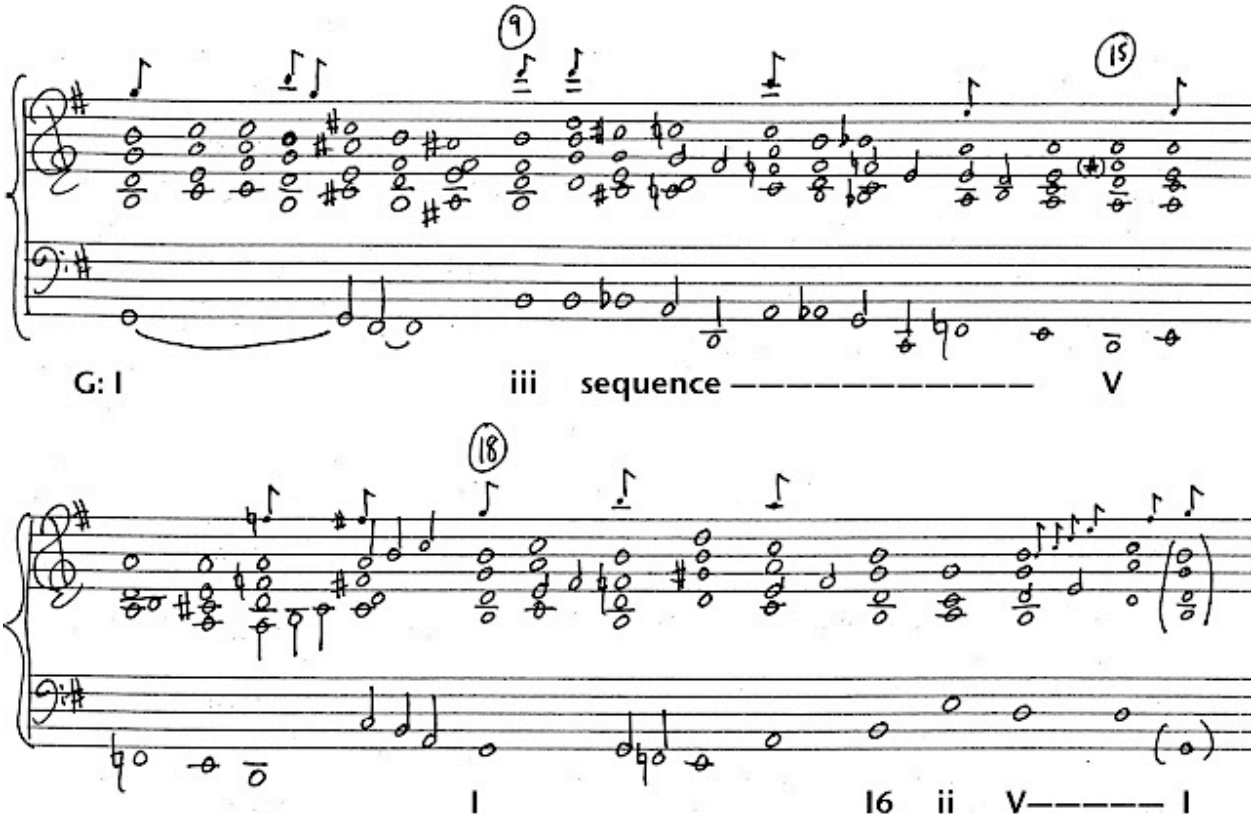
The reading of particular interest here -- the mirror *Urlinie* -- is not really all that much more complicated. In the unfolded third of the opening melody, the lower note is considered primary this time. The descent/ascent pair are presented quite plainly across the space of the final phrase.



Finally, the reading with ^8-^7-^8 and a middleground ascending octave line. The background neighbor-note figure creates a very simple tonal frame. The middleground octave line provides a motivic parallel to the ascending eighth-note line in the melody (see the boxed notes -- these of course also occur in the third bar of the opening melody).



For reference a chordal reduction. The design is a small ternary form: A = 1-8; B = 9-17; A' = 18 to the end. The harmony moves from I to iii in the A-section, then by sequence eventually reaching v or V. The reprise works out a broadly cadential progression.



The other piece mentioned in note 34 as having a mirror *Urlinie* -- a Telemann aria -- will be examined in tomorrow's post.

Sunday, September 24, 2017
JMT series, part 9-2 (Telemann)

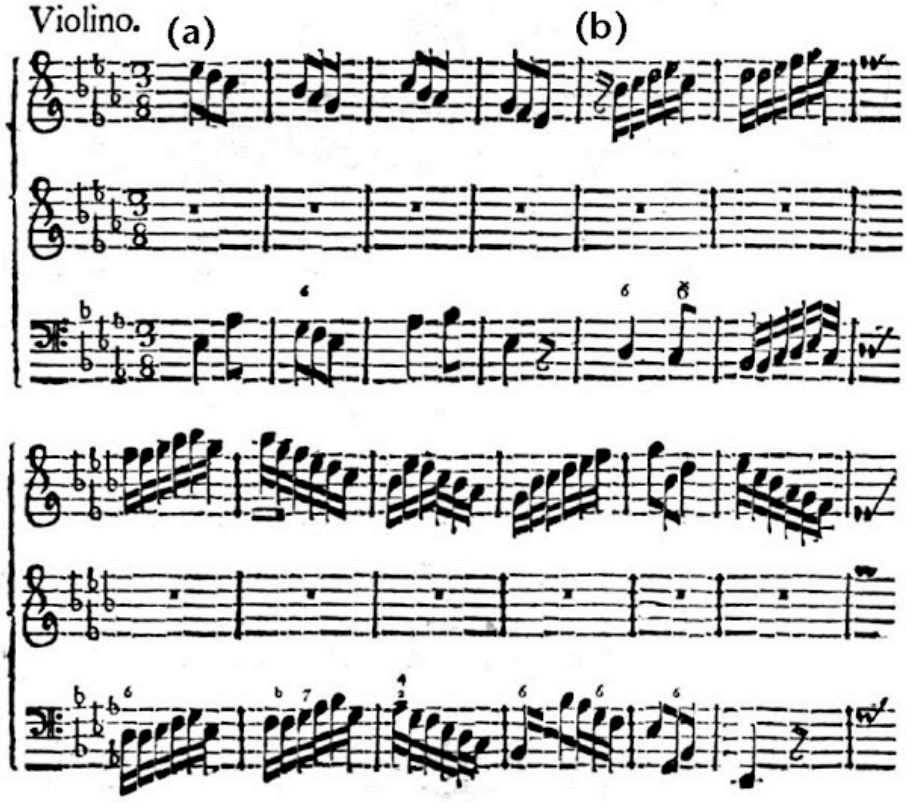
n34: This double treatment of the fourth ^5 to ^8. . . .

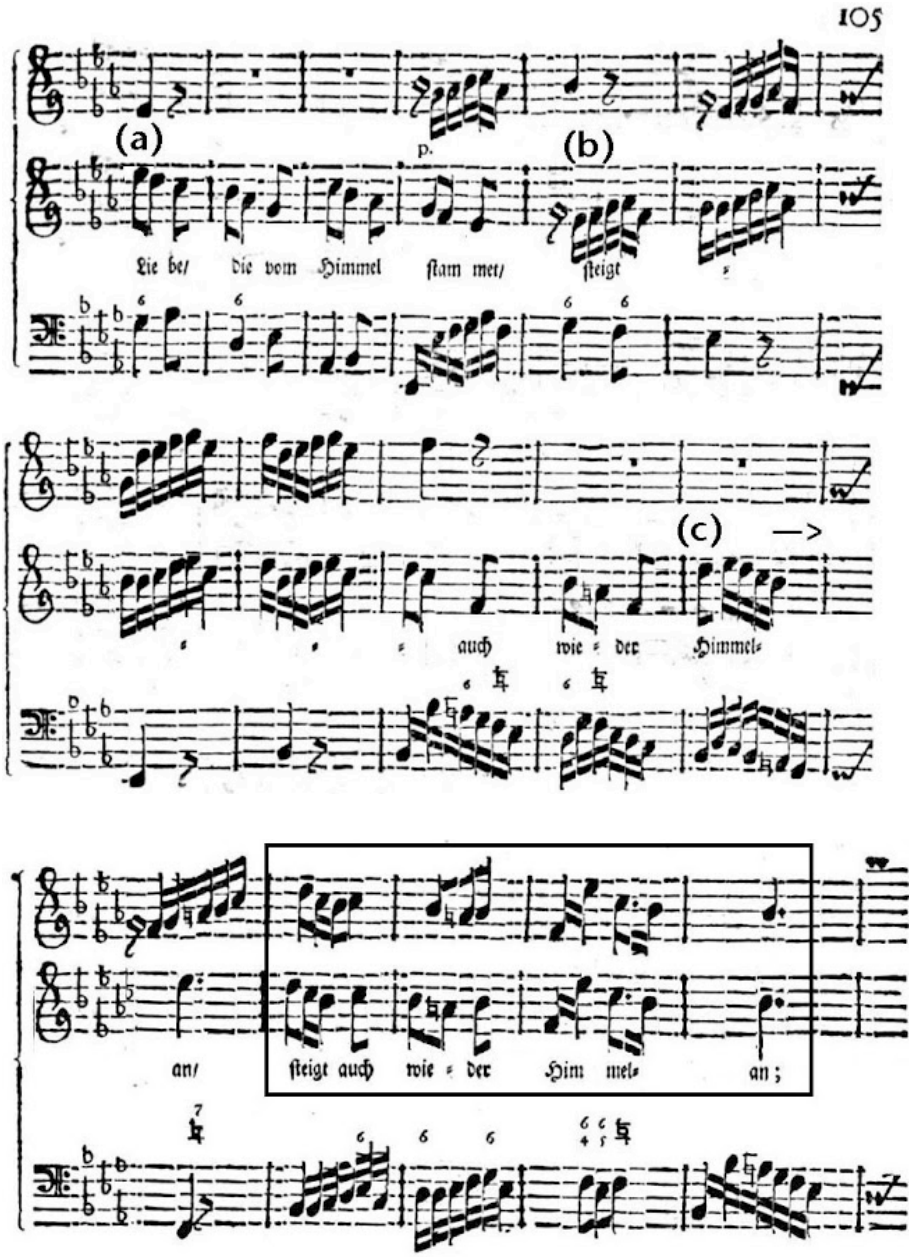
Telemann, *Harmonischer Gottesdienst*, cantata no. 9, first aria. My note: where affect and tonal design are nicely linked, as the text is "Liebe, die von Himmel stammet, steigt auch wieder Himmel an" [Love that comes [down] from Heaven, ascends to Heaven again"].

My source was a facsimile of the first score edition, downloaded from IMSLP. I edited the voice part to put it in a modern treble clef.

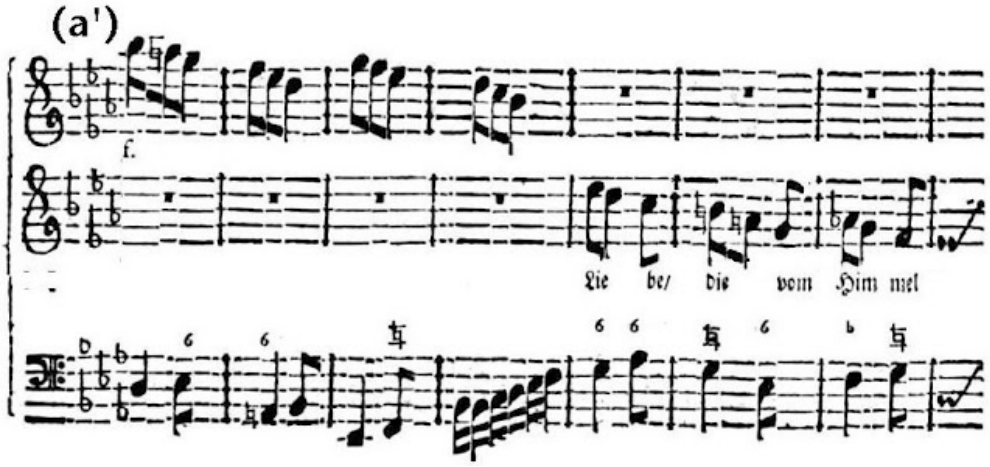
The violin introduces the two contrasting figures that mimic the text: at (a) descending in eighth notes; at (b) rising sixteenth notes. The voice repeats them -- see (a) and (b) in the third system. At (c) the voice reaches ^7-^8 to end the phrase ("Himmel an") but the harmony undercuts the cadence, which arrives shortly after with the traditional dominant level cadence midway through the A-section of a da capo aria -- see boxed notes in the fourth system. Beneath the score find the details of the mirror *Urlinie* reading.

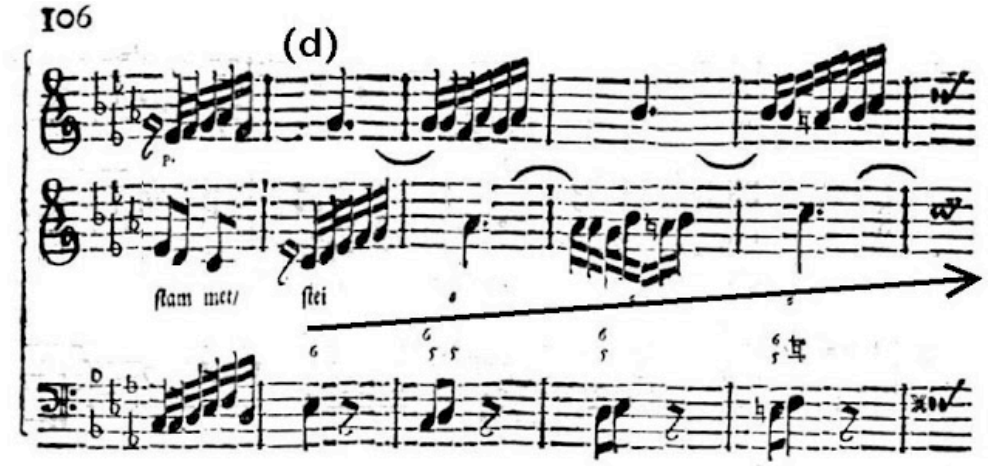
Am fünften Sonntage nach dem Feste der heil. drey Könige.

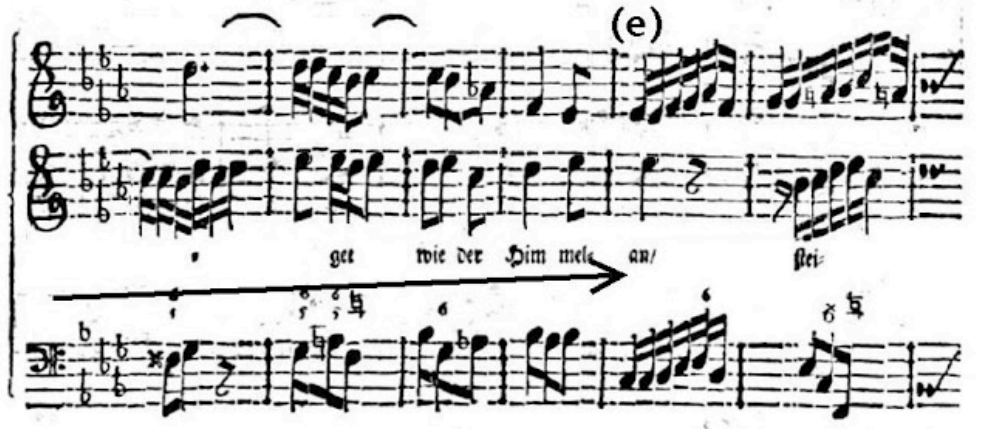


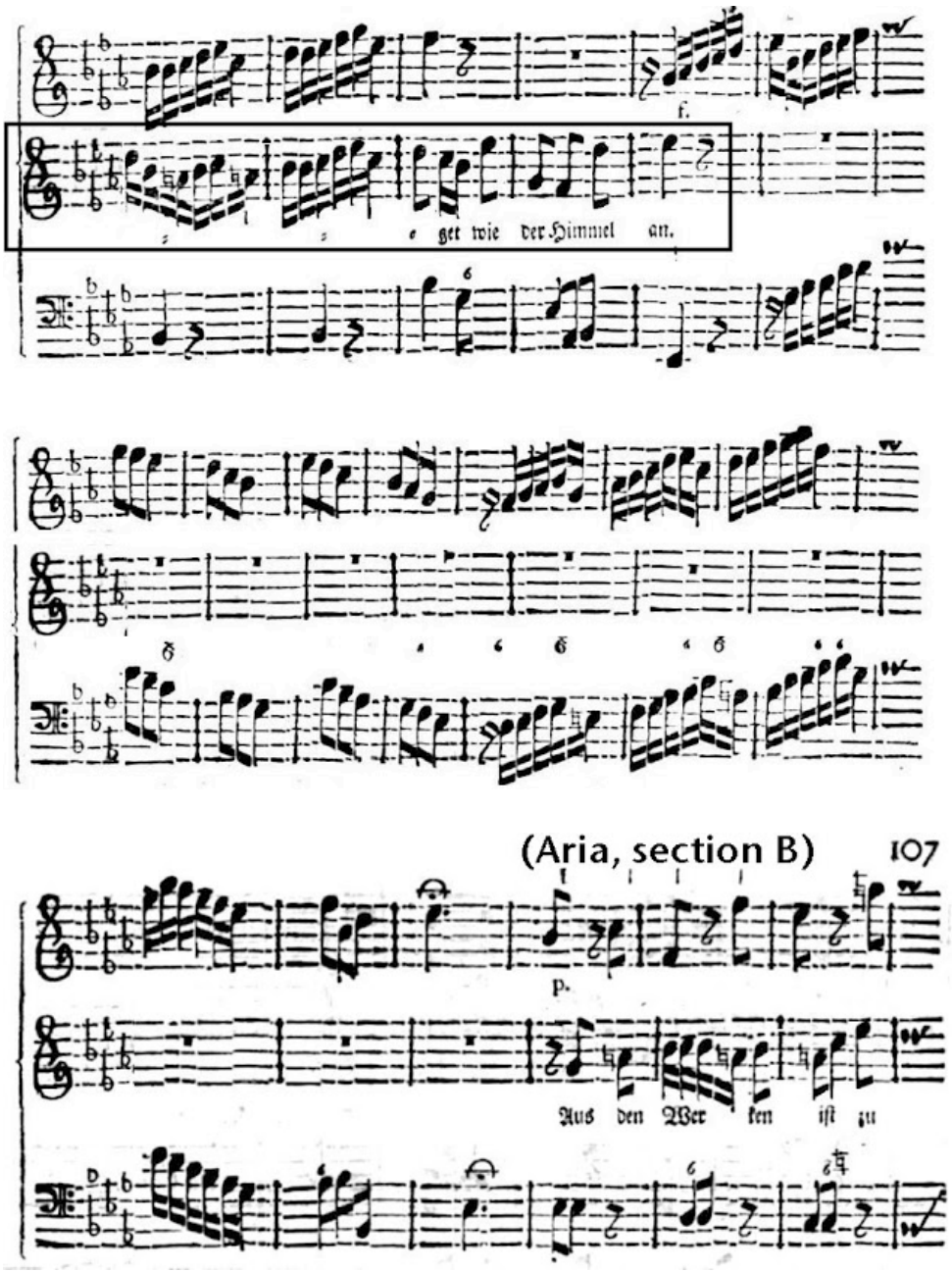


In the second half of the A-section, the violin has a short ritornello on the descending figure, and the voice repeats it, turning quickly toward the minor (another cliché of the da capo aria). The subsequent ascent -- at (d) is expanded: a continuous rise to the tonic ^8 (Eb5) is again undercut by a deceptive close -- at (e) -- which enables another phrase full and a strong close. I have included the violin's closing ritornello and the beginning bars of the B-section for sake of context.

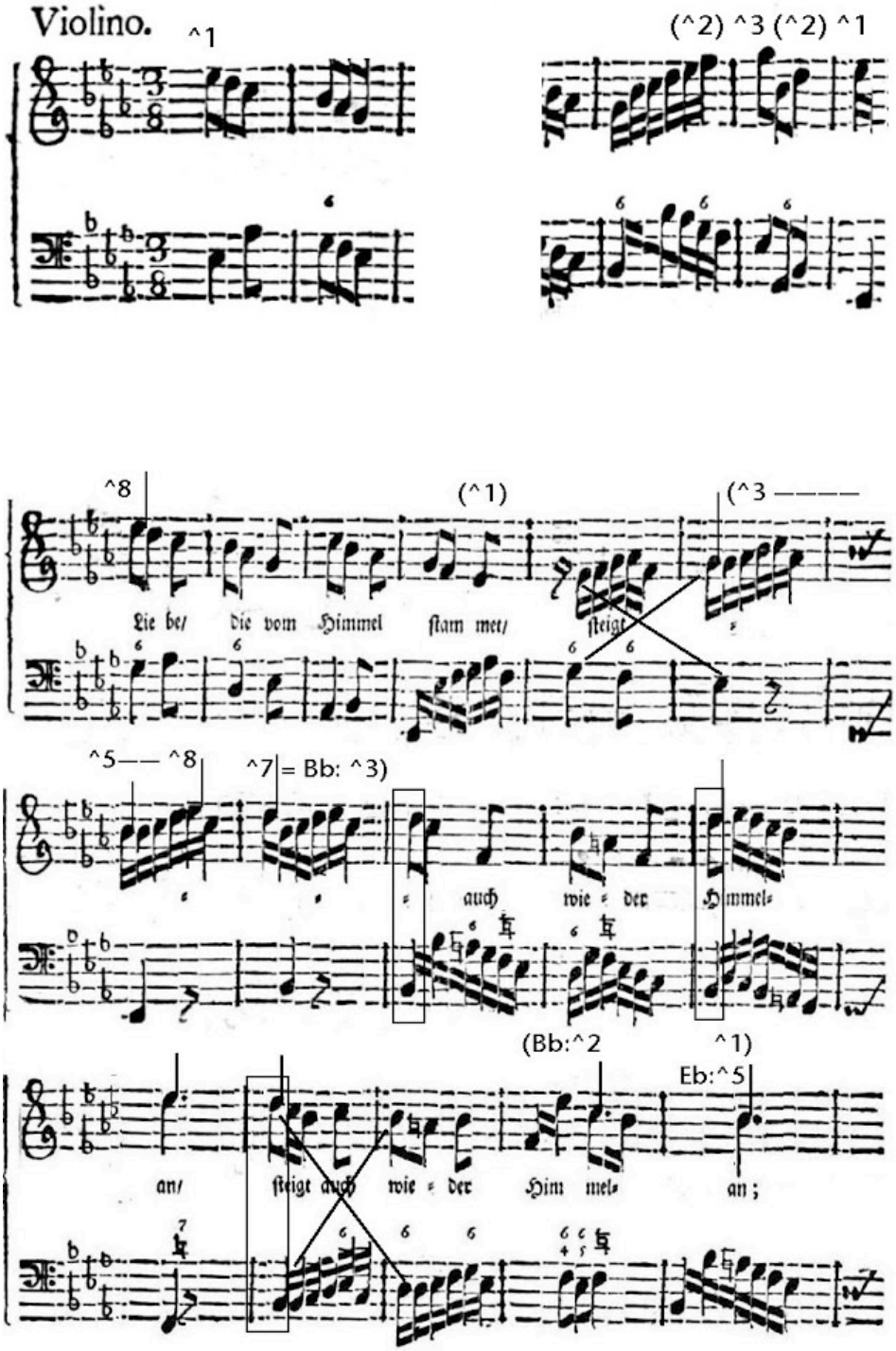

(a')
Lie be/ die vom Him mel

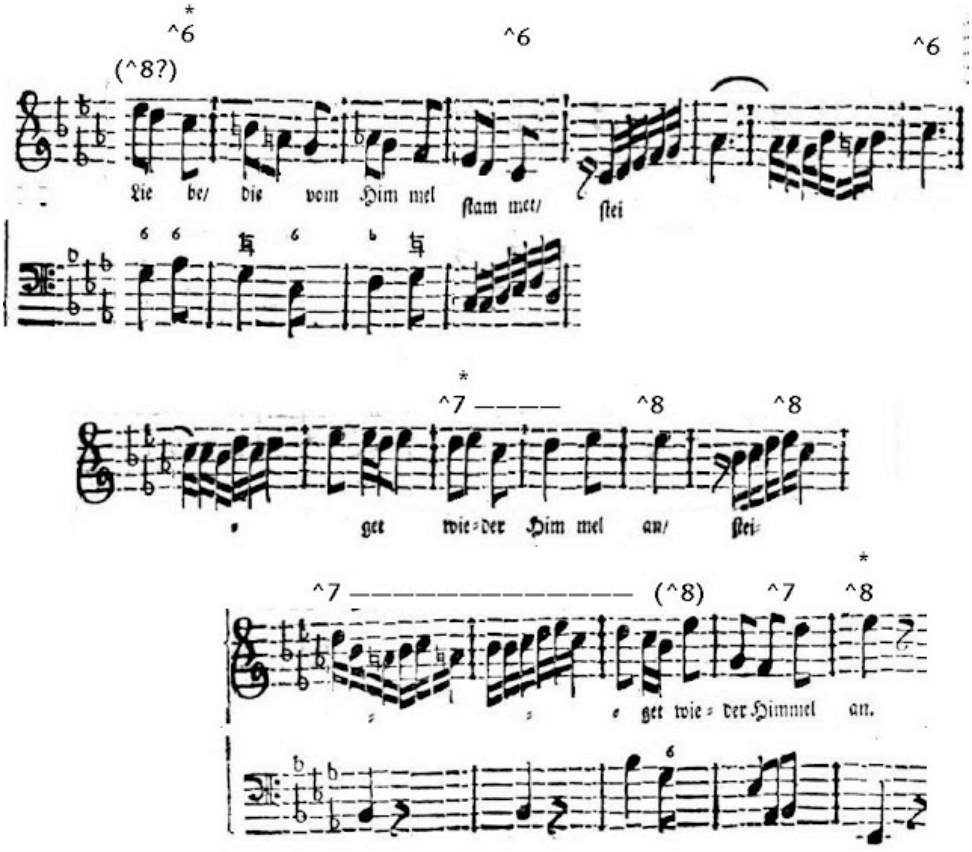

106
(d)
flam met/ ſtei


(e)
get wie der Him mel an/ ſtei



Here are the details of the mirror *Urlinie* reading:


Violino.
^1
(^2) ^3 (^2) ^1
^8
(^1)
(^3 ———
Lie be/ die vom Himmel ſtam met/ ſteigt
^5—— ^8
^7 = Bb: ^3)
auch wie der Himmel
(Bb:^2
^1)
Eb:^5
an/ ſteigt auch wie der Him mel an;



Additional examples of the "mirror *Urlinie*"

The list is keyed to publications of mine on the Texas Scholar Works platform. See the bibliography for more information and links.

J. H. Schmelzer, Branle di Morsetti	17th century
J. H. Schmelzer, *Fechtschule*, Sarabande	17th century
Schubert, Piano Sonata in E Major, D157, III	Survey addendum
Johann Strauss, jr., *Künstlerleben*, op. 316, waltz n3	Gallery
Wekerlin, 3 Ländler (Valses Alsaciennes), n1	Survey addendum
V. Costa Nogueras, 12 Composiciones musicales, n12 "March"	Survey addendum
Hugo Wolf, "Der Schäfer"	Minor key

* includes examples where the tonal space ^8-^5 is defined first without a line, then a rising line traces the return from ^5 to ^8

Part VIII: Beethoven, Piano Sonata in Bb major, op. 22, III

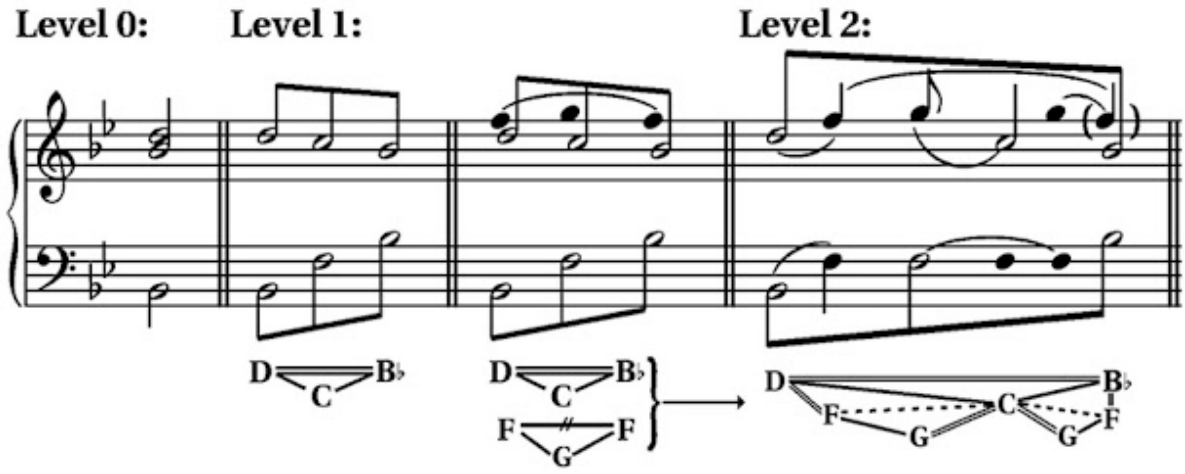
Friday, September 29, 2017
JMT series, part 10 (Beethoven, op. 22, III)

I intended this originally as a response to an article by Jason Yust; the menuet movement from the Piano Sonata, op. 22, is the author's main example: link. There is, however, little to be said from the standpoint of traditional Schenkerian analysis, as Yust's goal is to rationalize the orthodox form of the theory, and therefore the analysis of Op, 22, III, assumes *a priori* Schenker's analysis from *Free Composition* and seeks to formalize it. Broadly, his position is similar to Matthew Brown's rationalization of Schenkerian theory (2005). Brown rejects the ascending *Urlinie* with a bit of circular reasoning; Yust doesn't engage it at all. The closest he comes is a critical note on the waltz ninth in this menuet's *Urlinie*: "Neumeyer (1987) . . . considers G to be an ascending passing tone rather than an upper neighbor. According to his interpretation, the G and A at the end of m. 7 are successive notes in a single voice, even though they both are sustained as part of the dominant ninth harmony over all of mm. 5–7" (2015, n33). More on that at the end of this post.

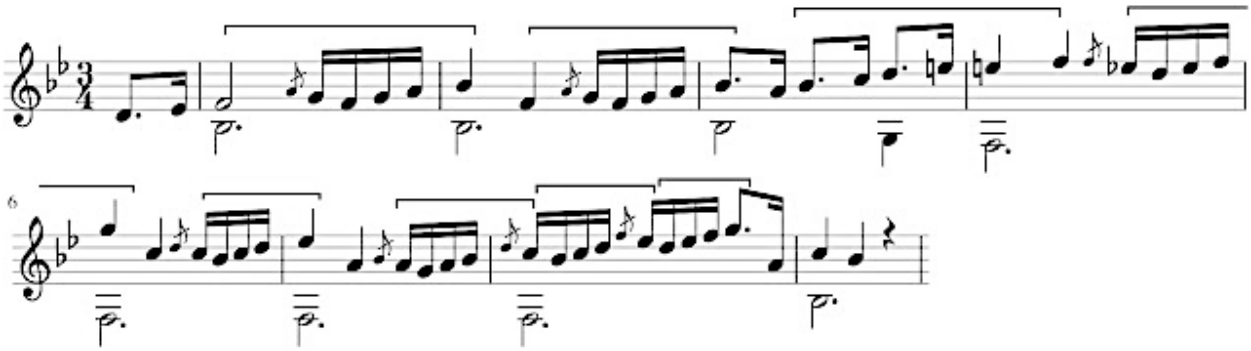
Yust does mention my article on proto-backgrounds (2009). As I noted above, he belongs among the "rationalizers" of Schenkerian theory (and so do I--in Neumeyer 2009, at least); he summarizes the earlier history very well (in paragraphs 0.1.1 & 0.1.2, and introductory paragraphs to subsequent sections). Although I can hardly claim to have offered a formalized theory in Neumeyer 2009, I did focus on a generative model (that is, building out from the background through transformations), which Yust also favors.

Here, below, is a sample, his Example 15; I have removed its analysis of the bass to show only the reading of the treble parts. The specific aim of the work is to portray contrapuntal melody (2 or more part-writing "voices") in a single diagram or figure (which presumably can then be subject to computerized comparisons). Level 0 is the "chord of nature" and is indistinguishable from one of my proto-backgrounds. At Level 1 the passing tone C is represented as a digression from the interval; then a second voice appears--as a hierarchically subordinate voice it is shown below the primary voice. Level 2, so to speak, harmonizes the two voices, drawing them together into a single diagram.

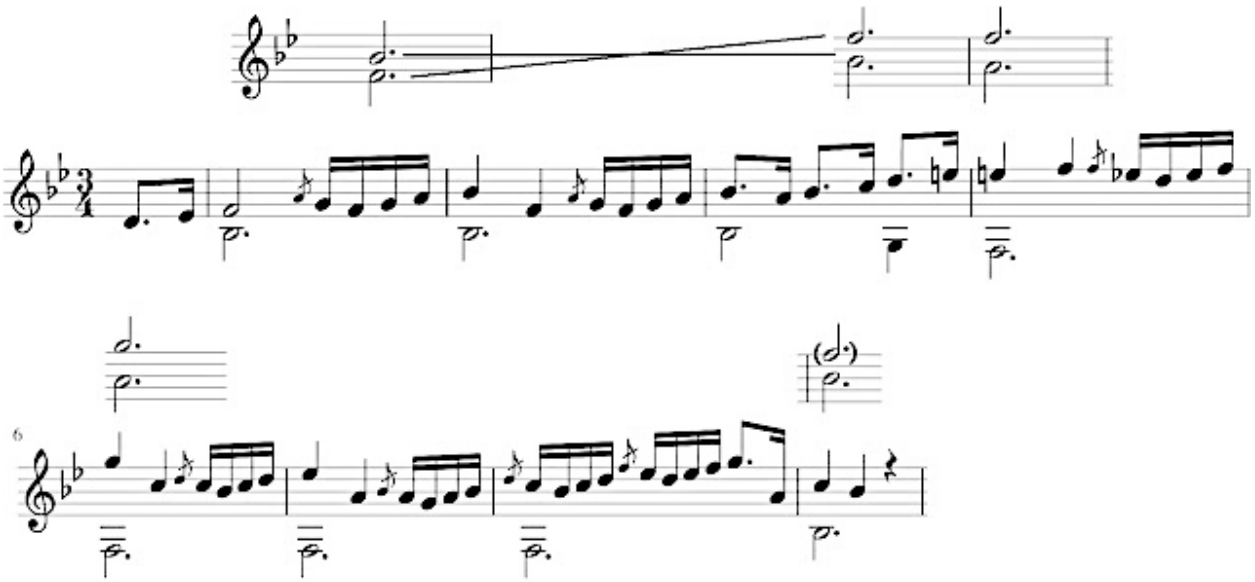
The only comparison I can possibly make to my own analysis in 1987 is to say that, in my view, Level 0 could just as easily have had the fourth F5-Bb5 instead of the third Bb4-D5.



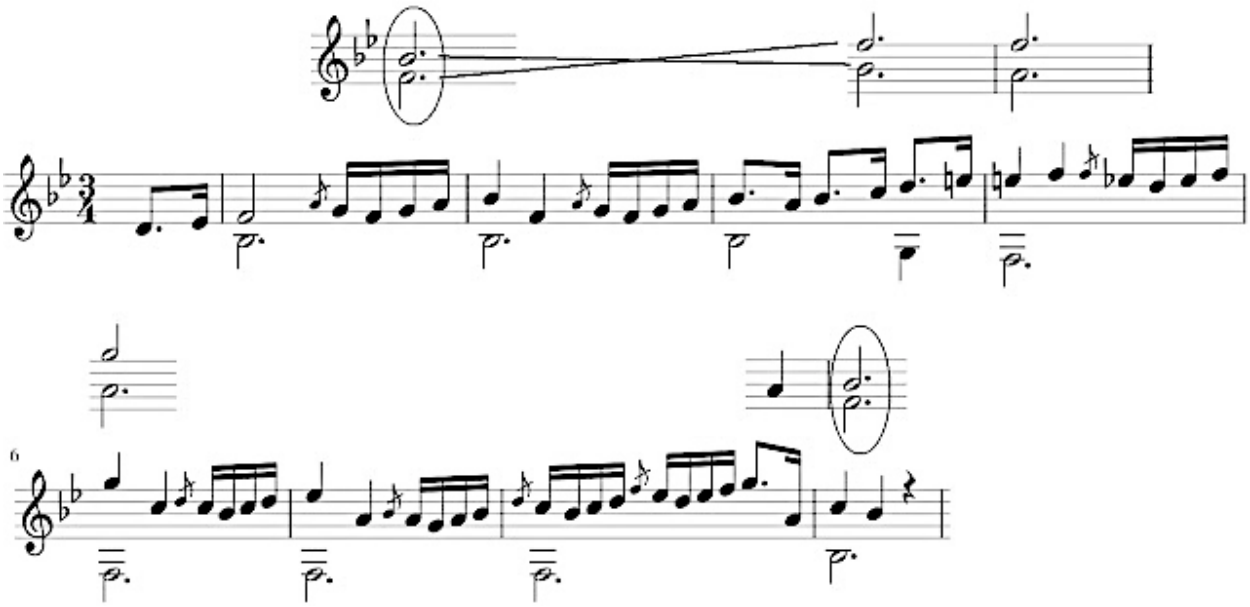
In the details of his analysis, Yust brings out motivic thirds, beginning with the pick-up gesture. In my view, the fourth is more prominent, tying together accented notes at the beginning, F4-Bb4, and then being repeated. Stretched to a fifth -- one can hear the stretching in Enat5 -- the fourth can still be heard as a shadow within the compressed thirds that follow and continue throughout the continuation phrase. This theme, incidentally, is in the antecedent + continuation design, which Caplin regards as a hybrid but which I have found to be fundamental to 18th century galant style and have re-named the "galant theme" (link).



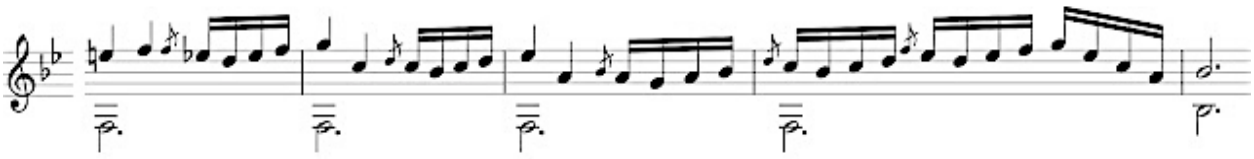
A reading using proto-backgrounds is not kind to my *JMT* analysis of the theme as using the registral variant, ^5-^6-(reg.) ^7-^8, since the strong preference for stable intervals in the proto-background model would strongly imply/imagine ^5 (as F5) at the end. See below.



Thinking of the proto-background more abstractly, the initial fourth could be recovered -- circled notes below -- but the registral variant of the *Urlinie* would be undercut by this version, as well.



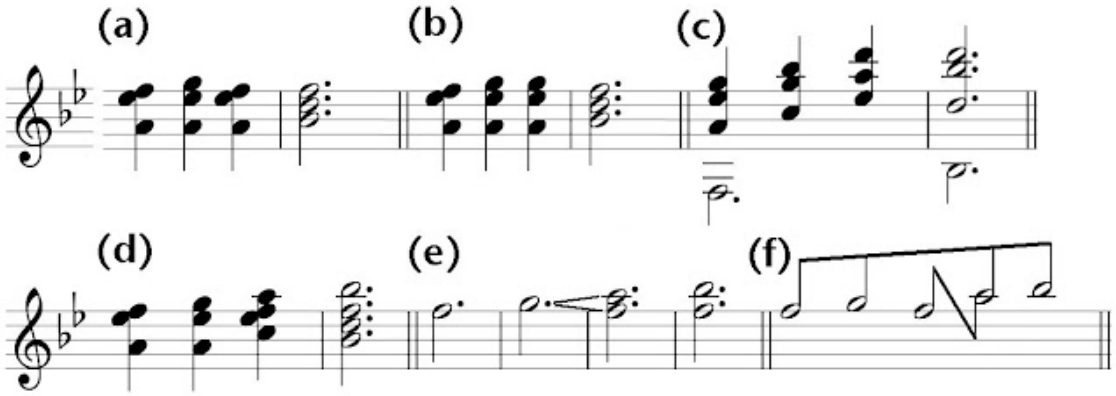
I still do think that a registral variant (link) is not difficult to hear in this theme and in the reprise (below), but it is obviously not compatible with a reading based on proto-backgrounds, which, as I noted above, are after all biased in favor of registral definition and stability.



Note on Yust's note: "Neumeyer (1987) . . . considers G to be an ascending passing tone rather than an upper neighbor. According to his interpretation, the G and A at the end of m. 7 are successive notes in a single voice, even though they both are sustained as part of the dominant ninth harmony over all of mm. 5–7" (Yust 2015, n33). I have written about the "waltz ninth" many times by now, including in this document. Yust's criticism is the same as the one I've just made with respect to proto-backgrounds and does tend to undermine the registral variant.

The waltz ninth is another matter, however. Nineteenth-century practice is broader--more creative and expressive--than eighteenth-century proscriptions.

At (a), the ninth as neighbor note
At (b), the directly resolving ninth, a cliché in the waltz repertoire by no later than 1830. Note that the essential Schenkerian melodic note, C, is nowhere to be seen (or heard) -- in four-part writing of ninth chords, one leaves out the fifth
At (c), the figure that applies to all three "extended" chords: keep the seventh below the newly added top note in ninth, eleventh, and thirteenth chords
At (d), the voiceleading for the rising line with waltz ninth
At (e), the figure of (d) understood as splitting the ninth in two
At (f), the same in Schenkerian notation.



Part IX: Beethoven, String Quartet, op. 74, I, III, & IV

Friday, September 29, 2017
JMT series, part 7-2 (note 32)

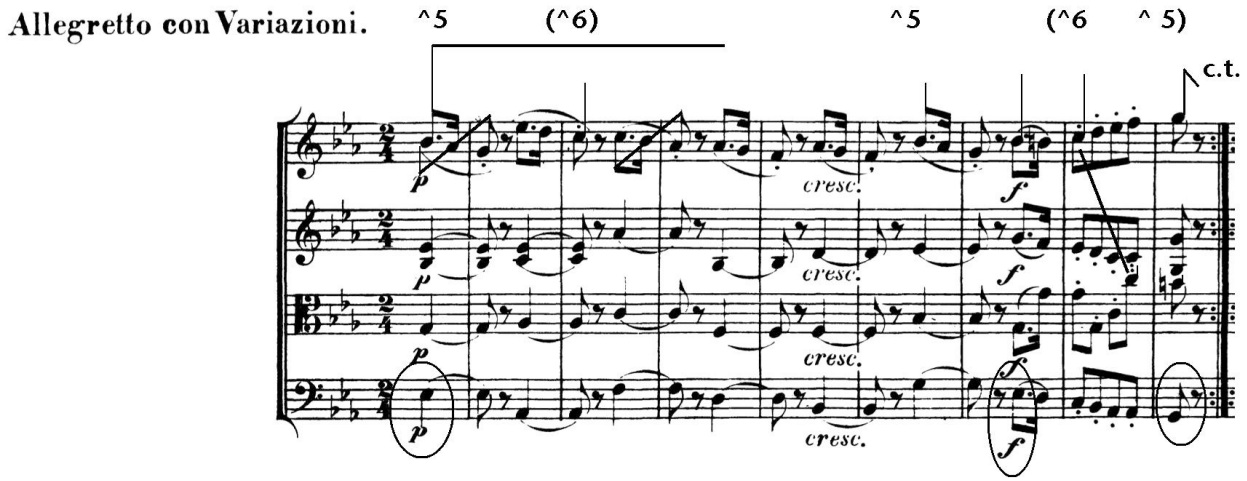
Note 32 is about the registral variant ^5-^6-(reg.)^7-^8. For more on this form, see Part V above. In the note I also mention Beethoven, String Quartet, op. 74, IV. Comment in the note: "where ^6 is somewhat extended."

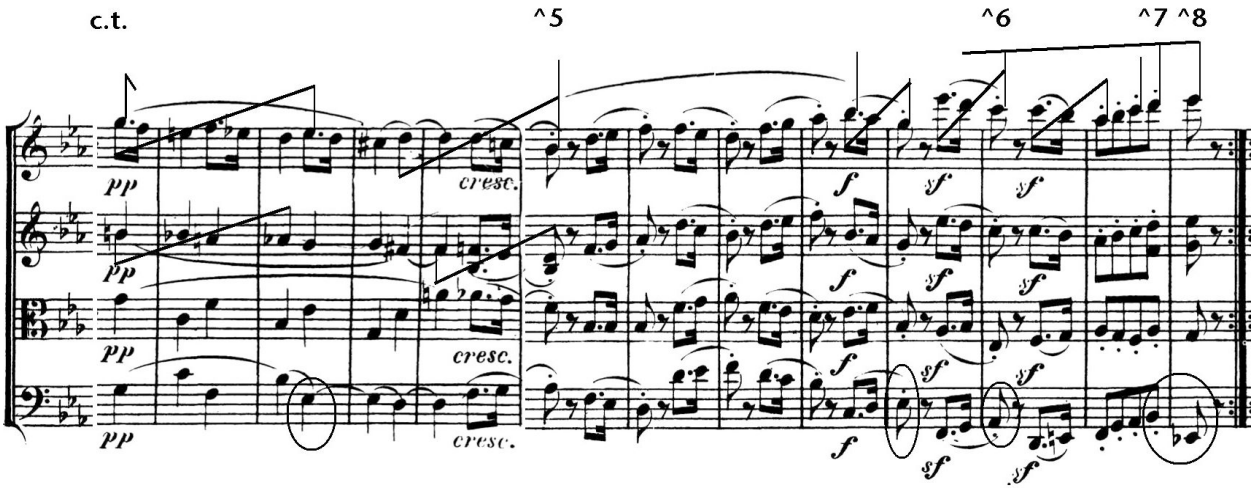
The most common tropes about this quartet are that it is "somewhat neglected in the scholarly literature" (Kinderman 2006, 6) and that it has suffered from comparison with its closest chronological companion, op. 95, which, being labeled "serioso," therefore makes us wonder if Opus 74 is not: "in studies of the Beethoven quartets Op. 74 is often bracketed together with its chronological neighbor op. 95, whose immediately arresting and dramatic surface tends to overshadow op. 74" (Marston 1989, 303). That, of course, opens the way for reading; as Marston puts it, " On the contrary, I believe that Op. 74 raises issues which remained important to Beethoven even in his last period." (Opinions about the quartet's "seriousness" varied widely over the years: see the summary of reception history in Marston 2006, 109-112.)

In looking at the score of this quartet again, I see that my placement of this movement under the registral variant doesn't make sense. Since it is equally reasonable to hear movements I & III in terms of backgrounds with rising lines, I now suspect "IV" was an error, a typo for either "I" or "III." None of the three movements makes use of the registral variant in the background. I will briefly examine all three movements here, beginning with the last.

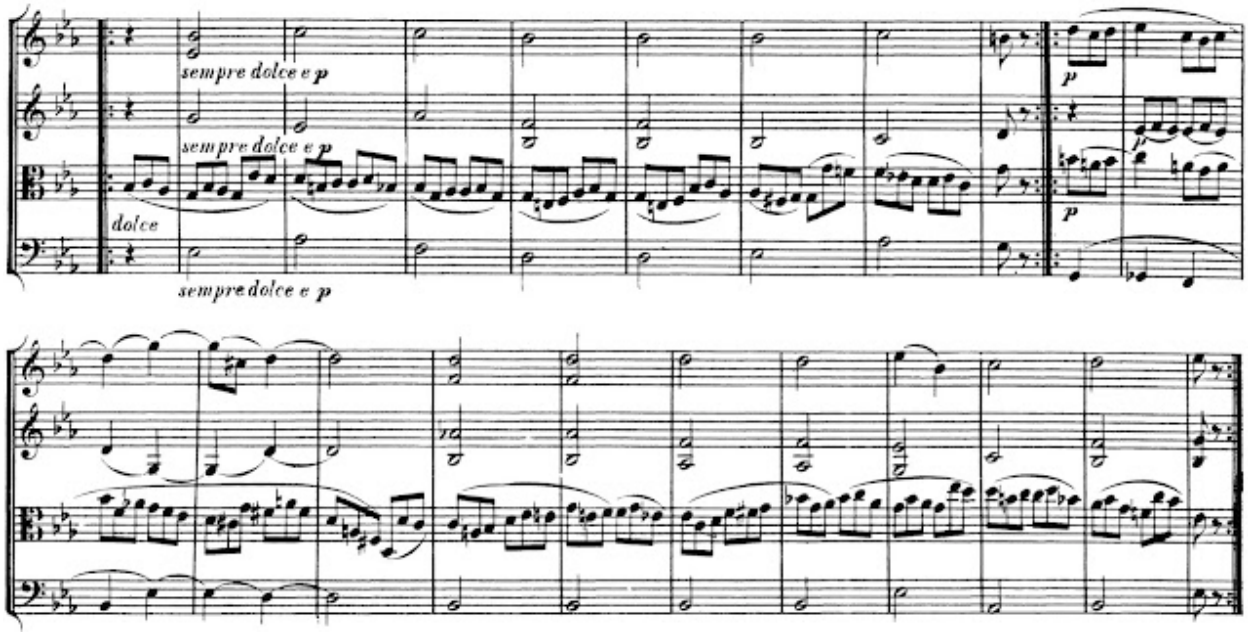
Movement IV

The fourth movement is not an *Allegro molto* or *Vivace* finale, but instead a set of variations on an *Allegretto* theme. Here is the theme, and as the score and annotations show, there really is no doubt about the status of a focal tone ^5 and an ascending *Urlinie* at the end.

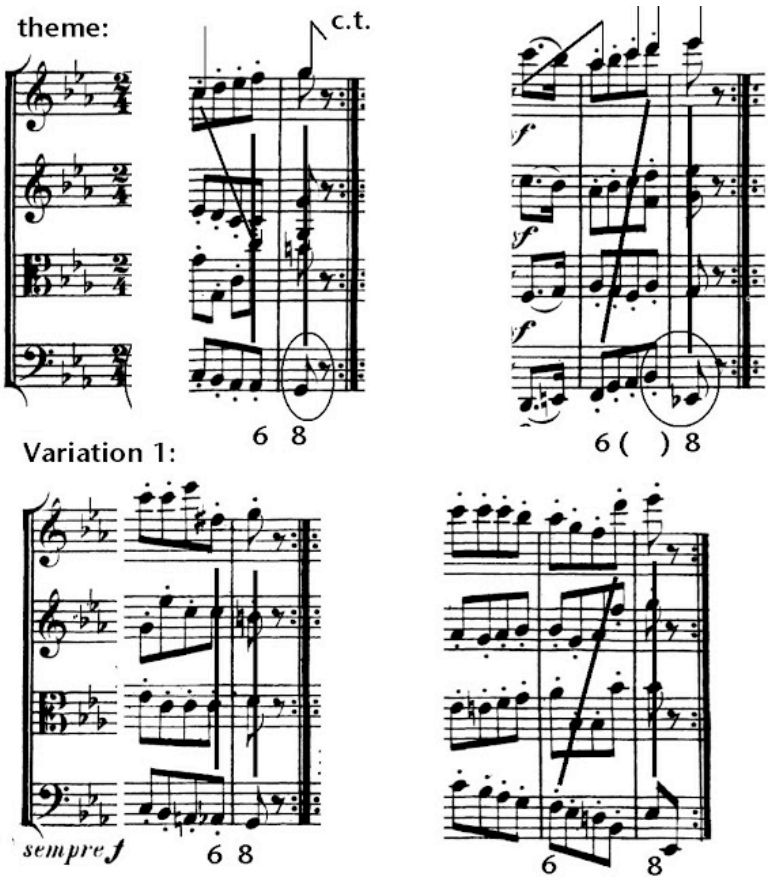




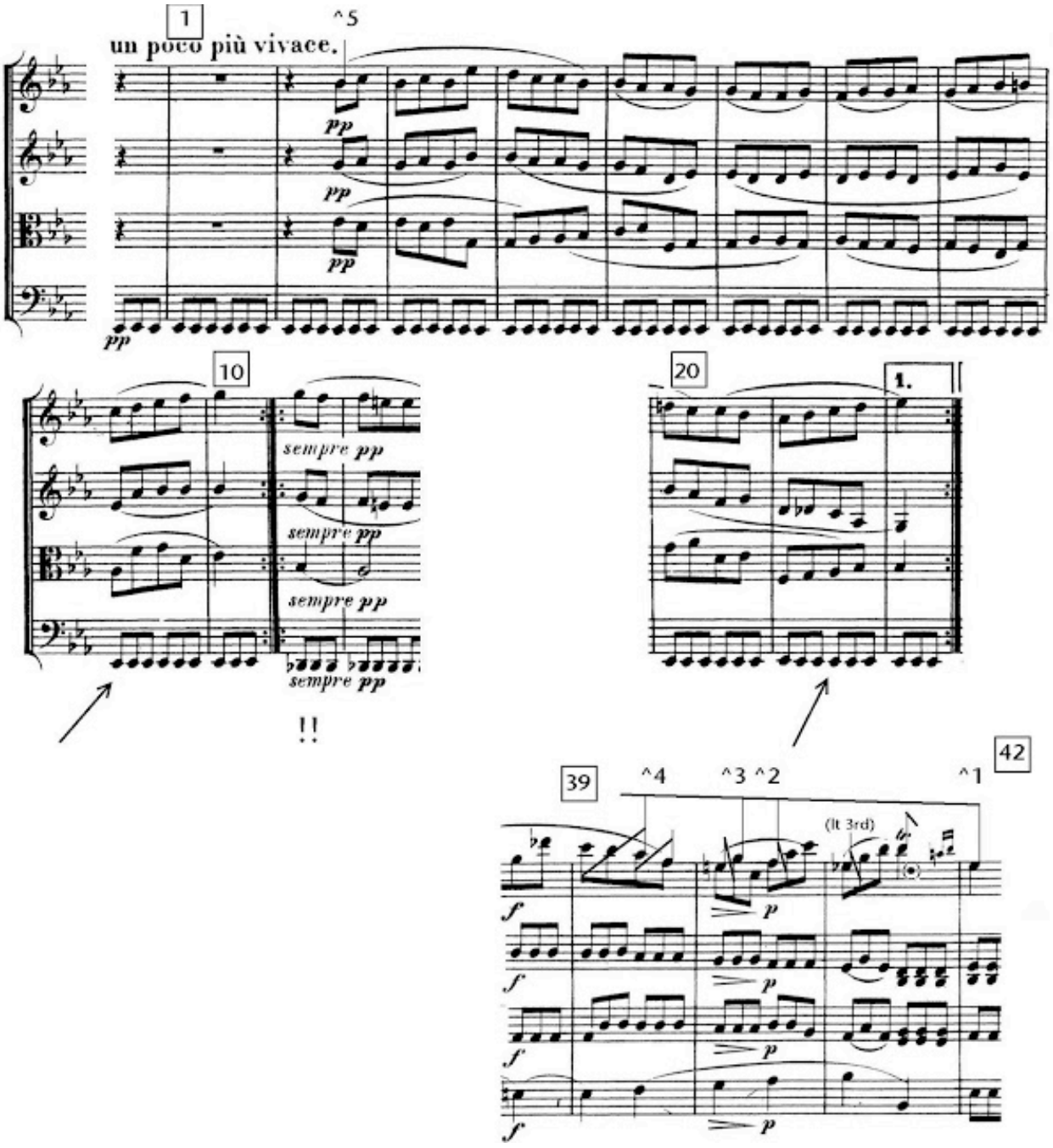
Five variations follow, plus a extended coda that starts out sounding like another variation. Variations 1-3 & 5 maintain the clarity of the rising line -- variation 2 (below) even gives to the first violin a simple reduction of the line! Variation 4 (not shown here) has a new melody in the first violin; it is centered on and closes on ^3 (G4).



A distinctive feature of the theme that is repeated in the first three variations is the old *cadenza perfetta* 6-8 figure appearing in both the half-cadence to G that ends the first strain and in the final cadence to the tonic.



The coda-*qua*-variation-6 (or variation 6 with coda character) can be read with the shapes of the theme in the first violin part, but the bass is strange indeed, so that it's hard to know quite what to make of the upper voice(s). The durations of the theme are maintained: bars 3-10 = theme, bars 1-8; bars 11-14 = theme, bars 9-12, continuation phrase 1; bars 15-22 = theme, bars 13-20, expanded continuation phrase 2. The coda to this variation (or coda to this coda) runs an additional 53 bars. Within that the gesture of a "structural cadence" does appear in bars 39-42 -- see the bottom of the example below. At this moment, at least, the rising line is gone, but after the theme and five (six?) variations, the gesture seems rather hollow, a formula there because it's expected.



---------- Added October 2017 ----------

Marston 1989 is a very detailed Schenkerian reading of the fourth movement of op. 74, with additional commentary on connections to the first movement.

At the time, as the critical literature on Schenkerian theory was just beginning to develop seriously, the question of variation movements remained a vexing one for Schenkerian analysts. Was the theme self-contained or was it the germ of an orderly whole? Marston puts it this way:

> The theme or any individual variation may be analyzed satisfactorily in Schenkerian terms, but little attention seems to have been paid to the problem of accounting for the variation set as a whole in this way. Why has the composer written this number of variations? Why do they occur in that particular order? Would the structure of the set be affected if some variations were omitted, or if the variations were played in a different order? Is the set as a whole governed by a single Fundamental Structure. (303)

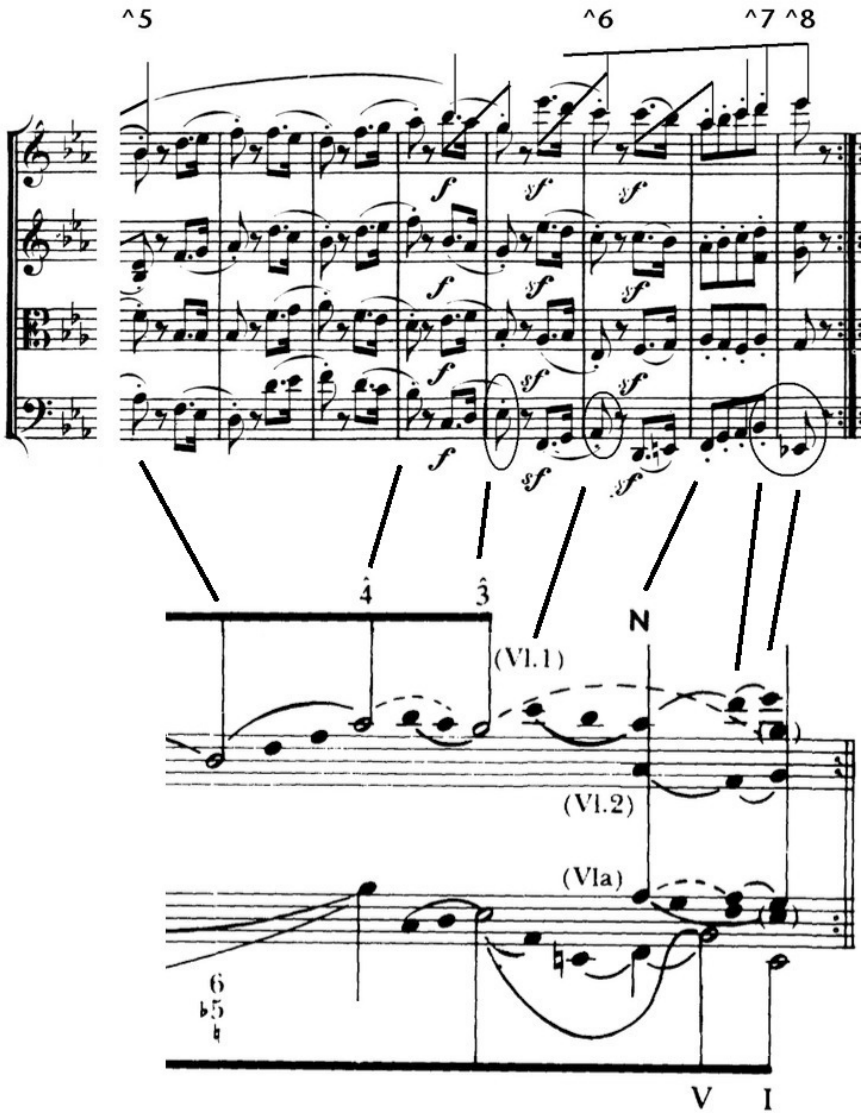
Marston doesn't propose his resolution of these issues by theoretical argument but rather through demonstration. In his literature summary, for example, he refers to work by Esther Cavett-Dunsby, whose "study of four Mozart works . . . . concludes . . . that 'it is not primarily the fundamental structures of a theme and variation movement which guarantee its structural coherence. Rather, it is middleground and foreground connections between the variations'." He says only that he does "not in challenge this view here, [but] I shall be at pains to show that structural coherence in the final movement of Beethoven's Op. 74 is indeed guaranteed by a Fundamental Structure which embraces the entire movement" (305).

He then proceeds through the theme, variations, and coda in order, finding an incomplete *Urlinie* in the theme whose possibilities are borne out in the variations: **Note names have been updated to the American Acoustical Society's nomenclature.*

> A conventional Schenkerian reading [would] locate the closure of the Fundamental Line in bars 19-20, with an implied ^2 (F5). The ^1 would be supplied by the Eb4 in the second violin. But another, less conventional reading is possible. The arrival of Ab5 on the downbeat of bar 19 is highly charged, not least because of the low register of the cello and the applied dominant through which the F minor harmony is approached. The Ab functions as an upper neighbor to the preceding G5 (^3) and strongly implies an impending return to G5 on the downbeat of bar 20. But this return is suppressed in the first violin, which climbs instead to the concluding Eb6. (305)

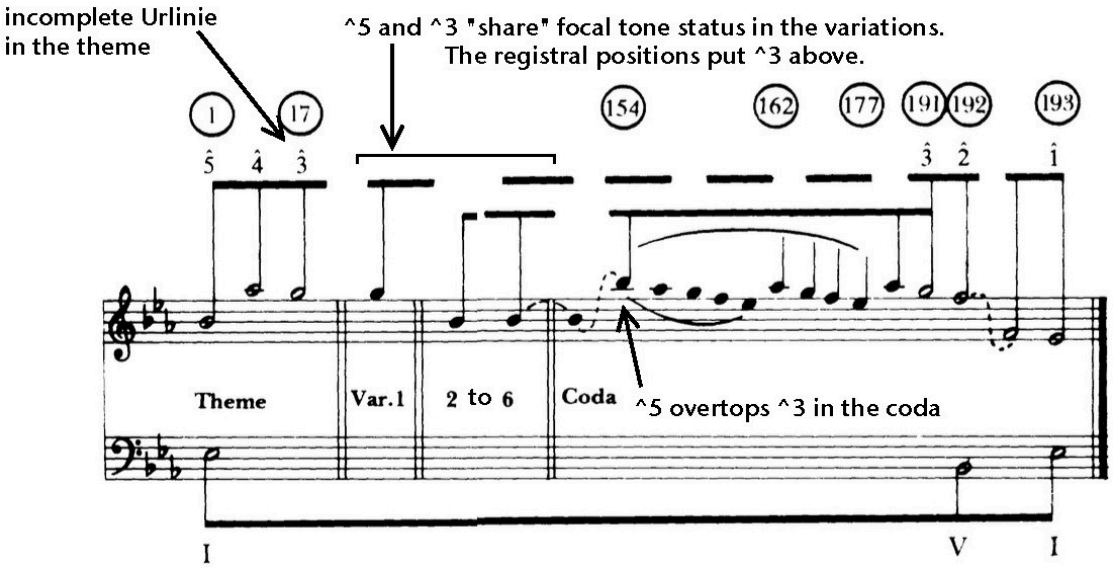
See the figure below, which copies my reading of the end of the theme and collates it with Marston's. The difference is that, beginning from and continuing with ^5, I regard the Ab5 resolution to G5 as occurring in a voice just below the principal one. In 1989, Marston's reading of an incomplete *Urlinie* was still uncommon enough to be controversial, and he was correct to be careful in justifying it.

My reading of the end of the theme, aligned with Marston's reading (from his Example 1 [307])

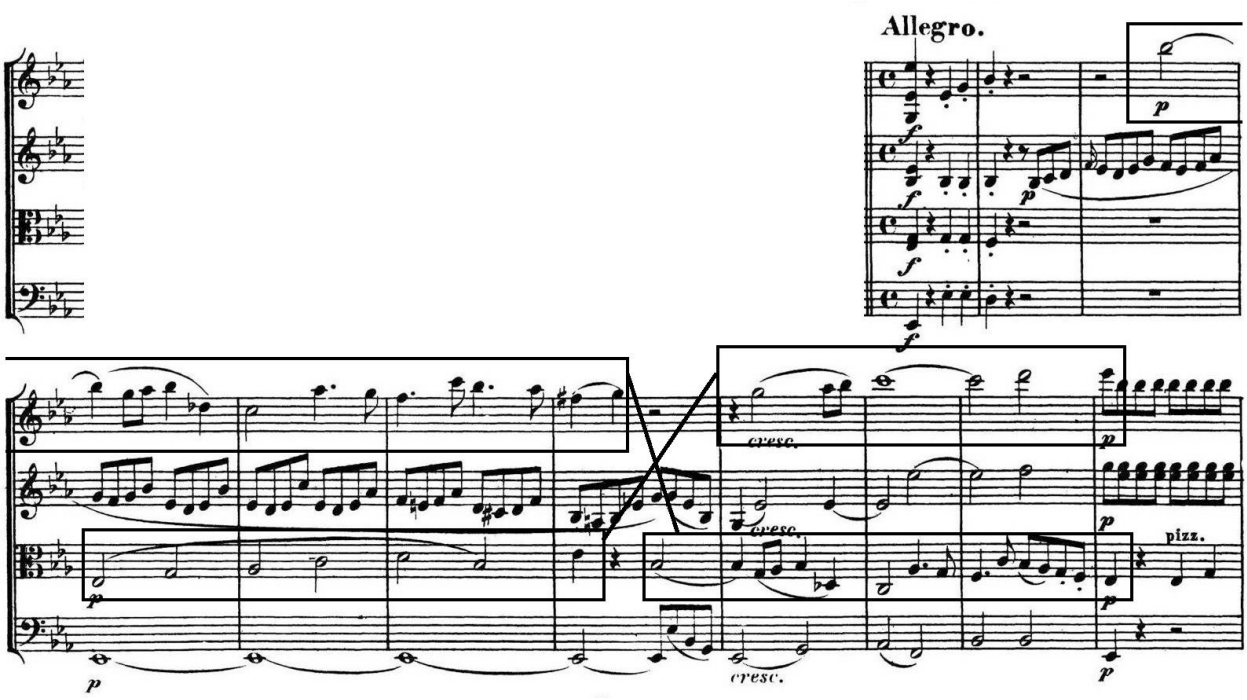


See below, Marston's Example 9 (316), condensed and annotated. This follows out in an engaging way his conviction that one can read a governing *Urlinie* for this movement. The incomplete theme spawns variations that focus sometimes on Bb, sometimes on G, and the coda adjusts registers to allow ^5, the theme's focal tone, to overtop ^3. What the analysis does not offer is any opportunity for generalization. A theme with an incomplete *Urlinie* certainly invites variation, but the finale of Opus 74 is just as certainly an anomaly in that regard.

Marston's Example 9 (316), condensed and annotated:



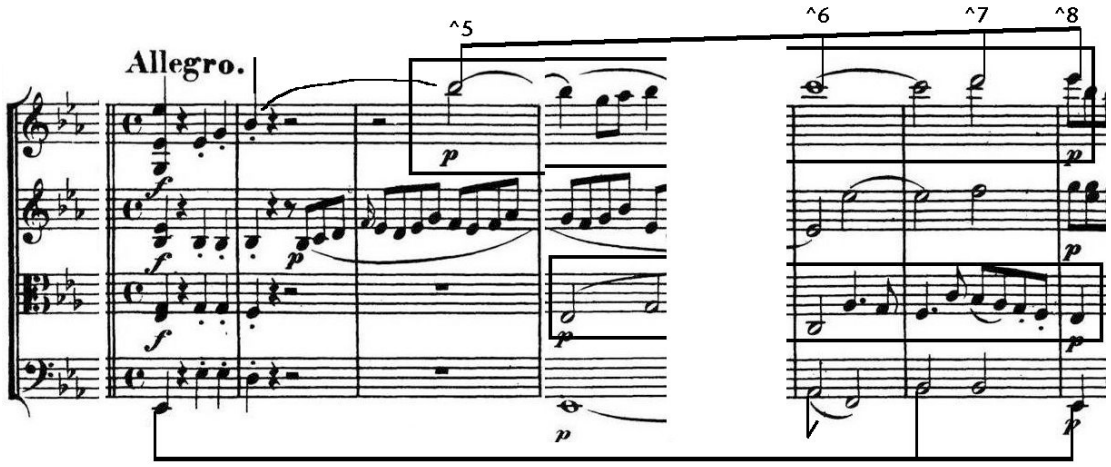
Movement I



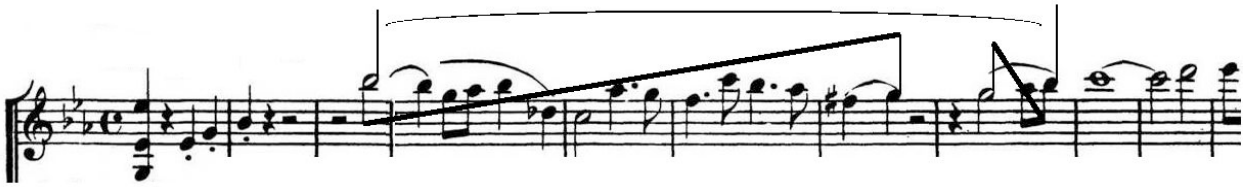
The first movement is a traditional sonata allegro with slow introduction. The exposition is relatively compact at about 50 bars, the development likewise, and the recapitulation is orderly, restating all of the original material with most of its new material the roughly a dozen

additional bars in the transition. A long, but not absurdly long, coda follows and balances the other sections at ~50 bars. The principal theme is self-contained, a period with invertible counterpoint between the first violin and the viola -- see the boxes in the figure above.

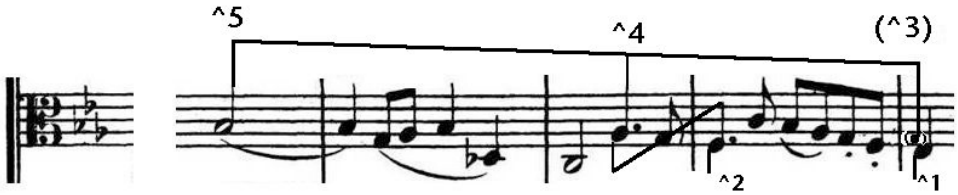
In linear analysis terms, the simple rising line with solid harmonic support, is if anything even more direct than was the variation theme in the fourth movement:



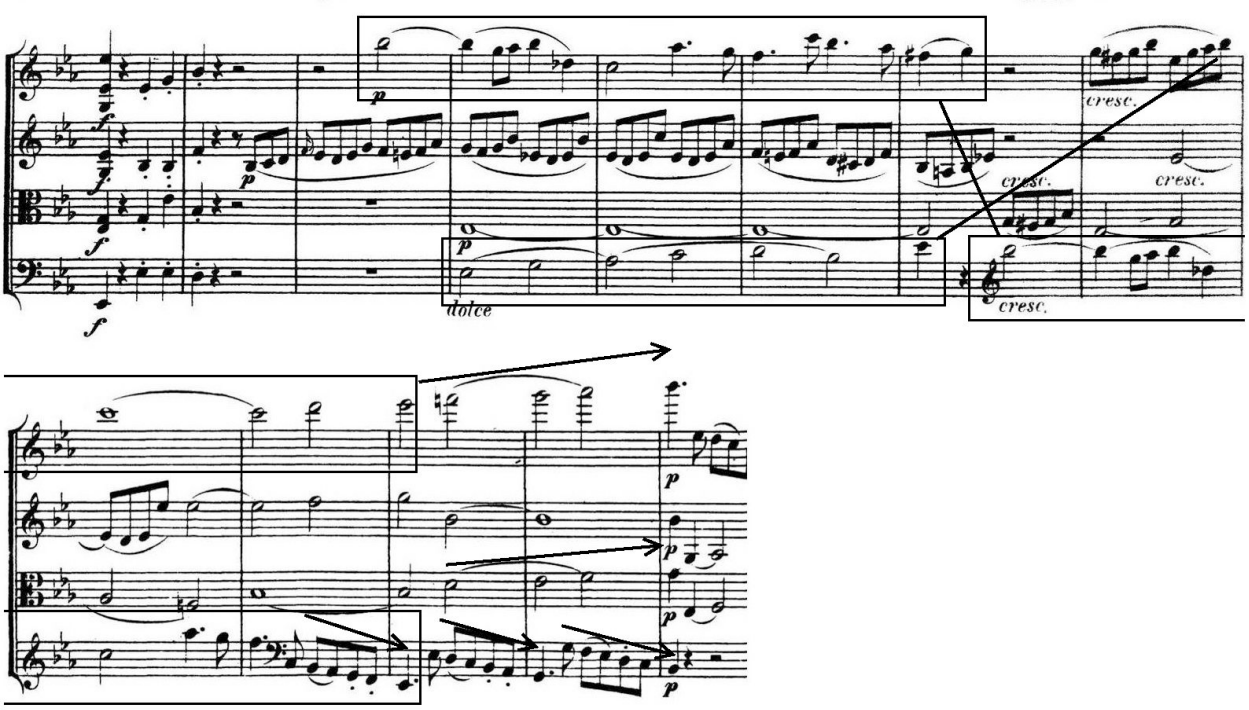
Details of the theme: unfolding down a third over the antecedent phrase, then quickly up again at the beginning of second phrase:



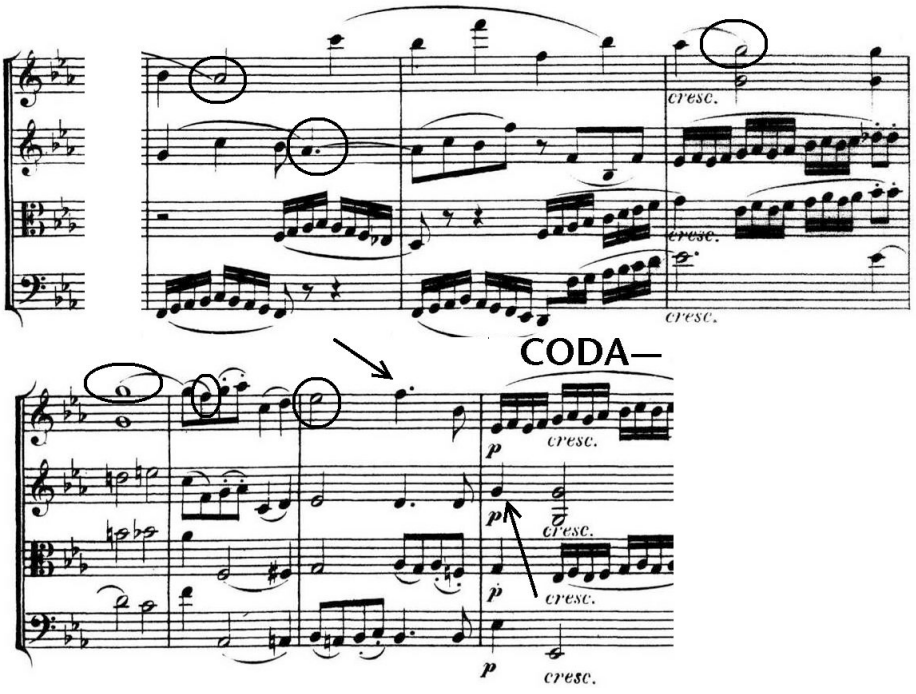
If one -- not unreasonably -- prefers to argue for the viola's consequent phrase, the result is a theme that is unclosed melodically, as the complex line splits the upper third, Bb3-G3, from a lower voice that offers ^2-^1. (This version, then, matches Marston's *Urlinie* for the theme of movement IV.)



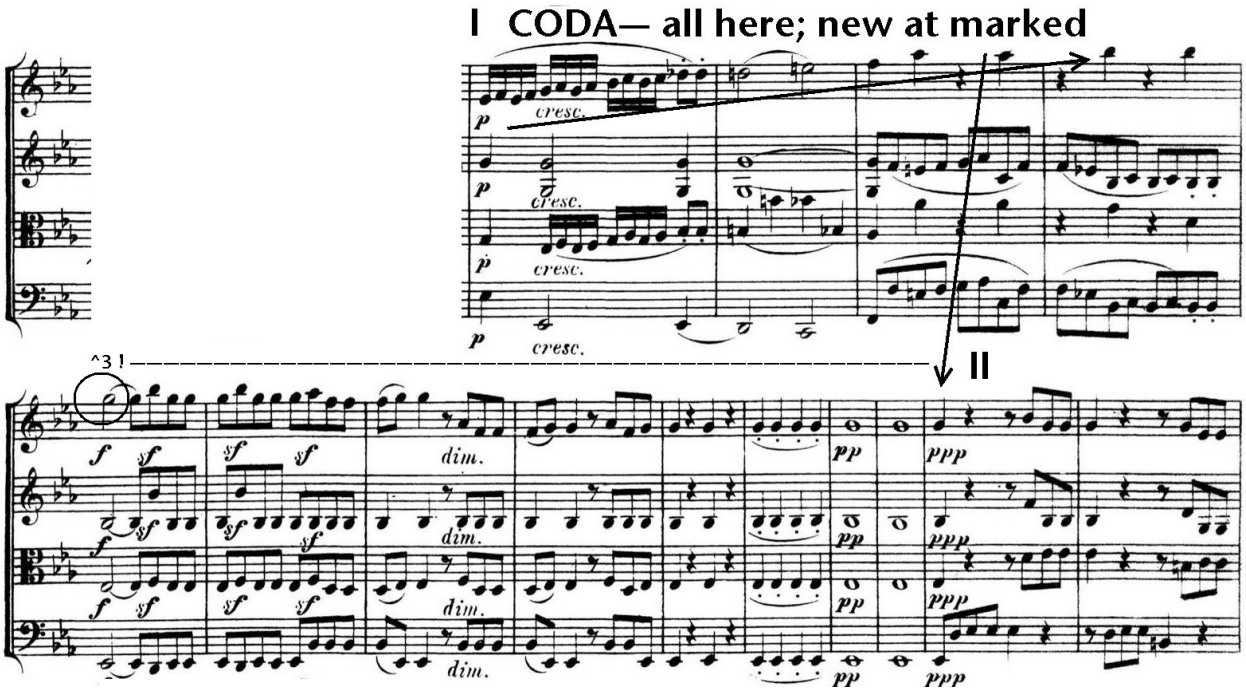
In the movement's recapitulation, the principal theme returns in pretty much the same form, though now the cello takes over the viola's role and—importantly to my overall point—the consequent phrase is extended as first violin and viola continue upward past the tonic while the cello continues to scurry downward: see the arrows.



The "structural cadence" -- or the closing cadence of the secondary theme area -- is straightforward enough except for one detail. ^4 descends to ^3 (see circled notes), then through ^2 to ^1, all with appropriate harmonies. That ^1 , however, is the 4 of a cadential 6/4 and it doesn't resolve to the third -- that event happens in the viola part. Instead, the first violin pushes upward again (arrow) and its sudden precipitous drop to Eb4 is undermined by the second violin's G4 placed above it (second arrow). In other words, this structural cadence is left open.



The coda has five sections, the first of which is repeated from the exposition. In the first violin part, a steady mostly stepwise ascent from Eb4 regains G5, and ^3 is dramatically extended, a confirmation of the lack of closure as perfect authentic cadence in the structural cadence.



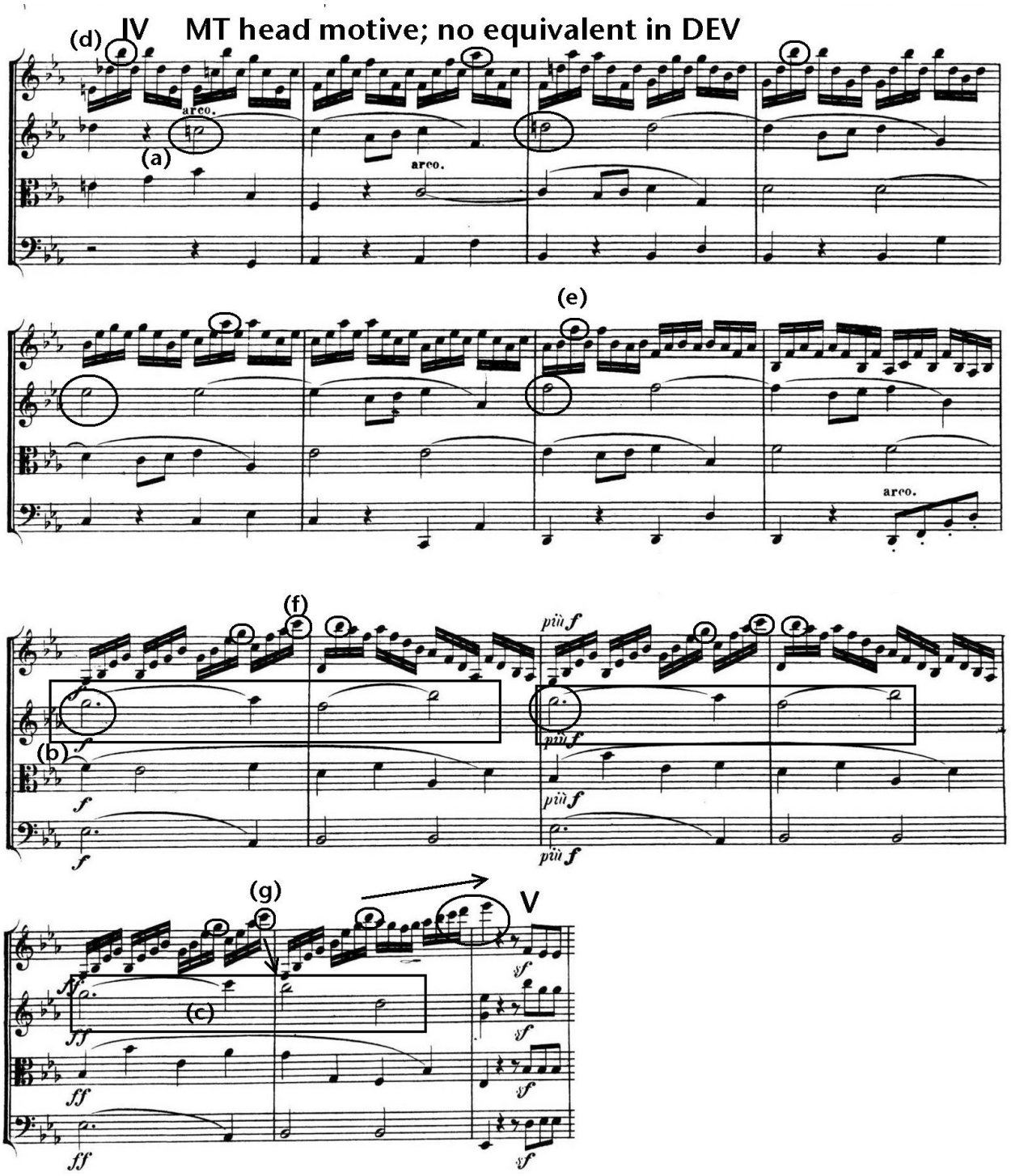
That hoped-for PAC doesn't come until the end of the fourth coda section.

At (a) in the example below, the second violin begins a detemined sequential march upward from C5 to G5 -- at (b) -- and plays a closing figure three times (boxes), the PAC arriving only on the last iteration.

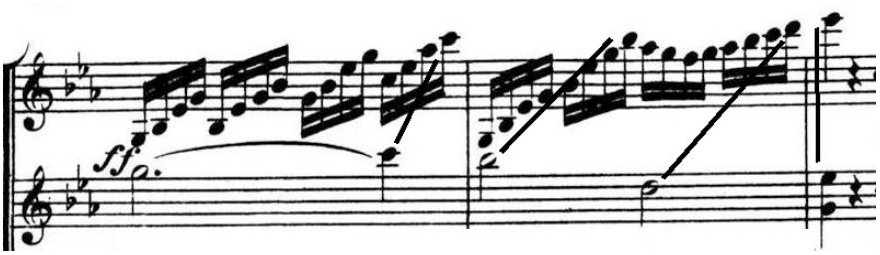
At (c), the third of these statements is rhythmically the same, but Ab5 now becomes C6 and F5 becomes Bb5.

At (d) -- returning to the beginning of the example -- the uppermost elements in the first violin's arpeggios stand above the second violin's register, but at (e) the first meets the second on F5. Thereafter, the first violin sounds G5 but overtops the second violin again with C6 and Bb5 -- at (f).

At (g), the first and second violins "sync" and move in parallel unisons and octaves to the tonic that ends the PAC.

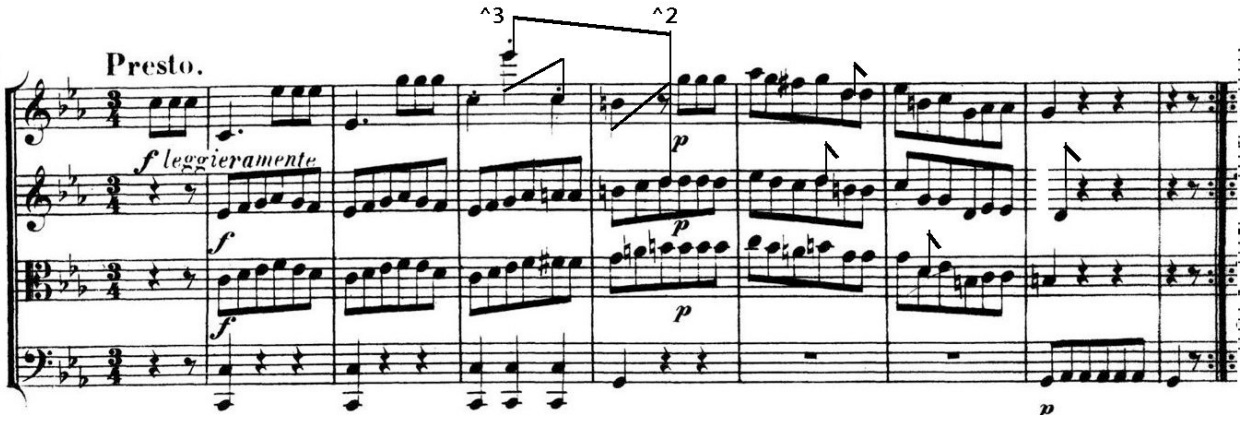


This last example below isolates these parallels a bit more clearly. In the second last bar above, note that the viola brings the conventional ^3-^2-^1 through the PAC, while, in this final dramatic moment, the first violin replicates the C6-D6-Eb6 ascent from the movement's principal theme.

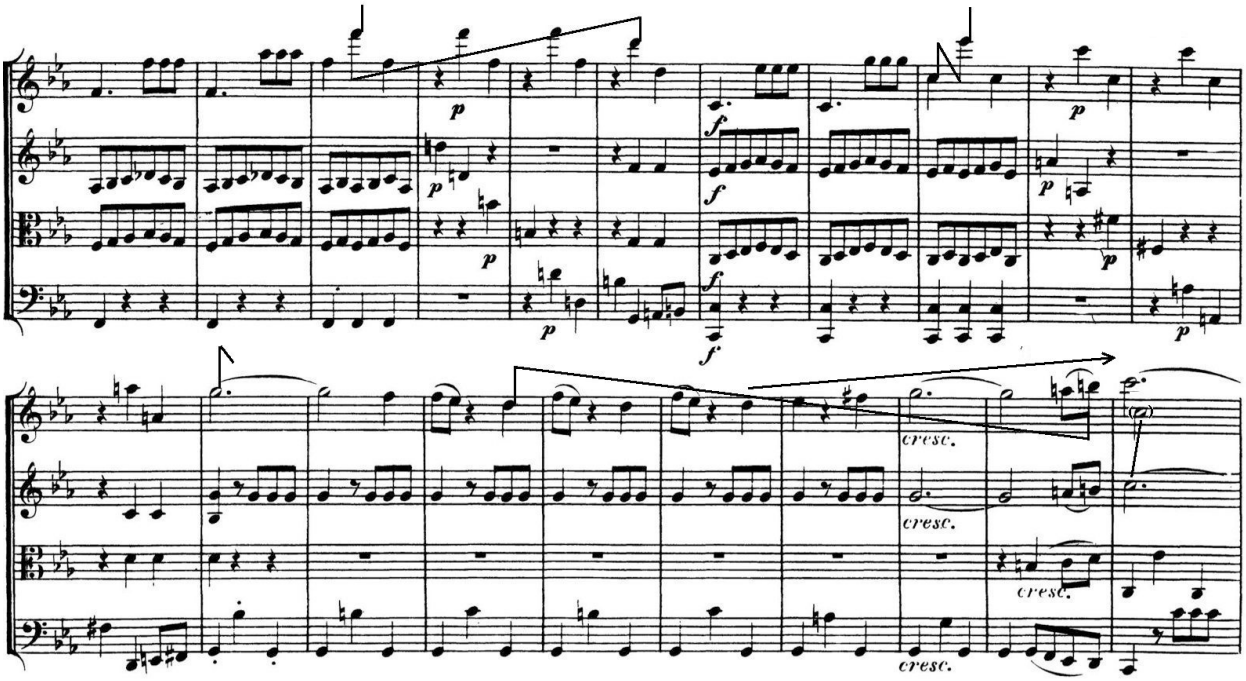


Movement III

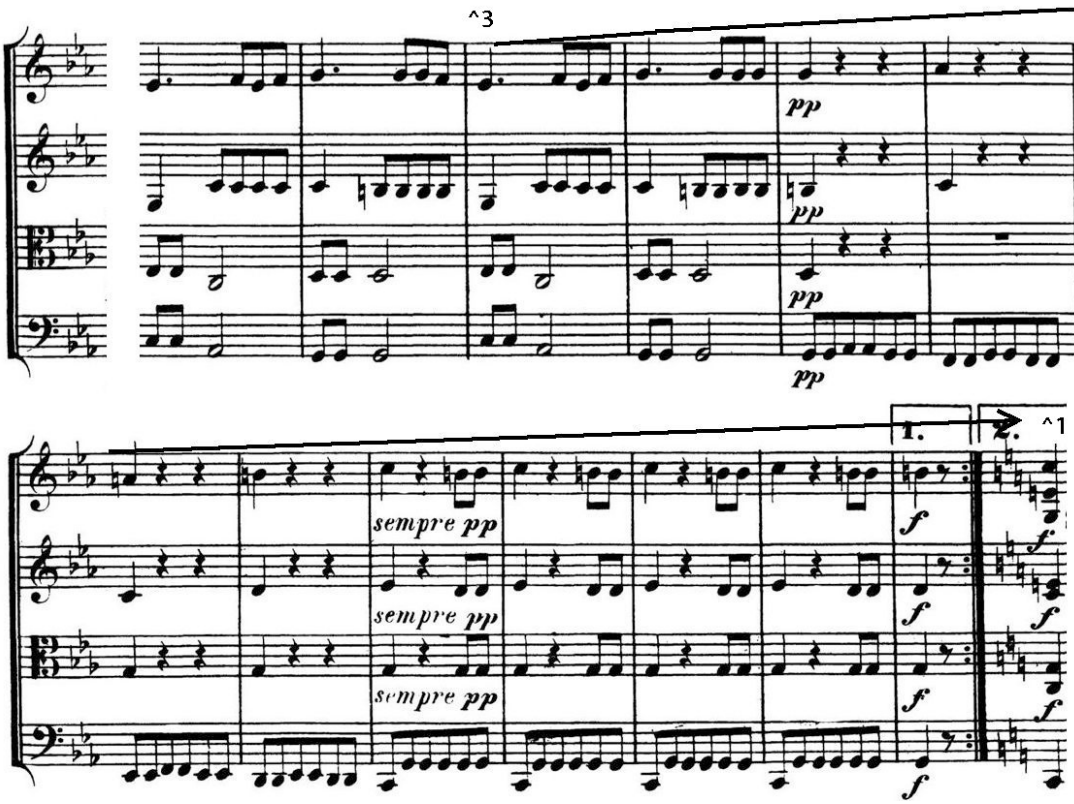
Like the first and fourth movements, the scherzo gives prominence to rising figures in the significant cadences. But unlike those movements, the safest reading for this one -- assuming that we are holding to orthodox Schenkerian methods, as we are here -- is a descent from ^3. In the opening section, which I would call a "galant" theme or antecedent + contrasting phrase, ^3 as Eb6 is obviously out in the open; though ^2 is lacking in the same register, it shows up often enough and early enough in the fifth and then fourth octaves (see ^2 and flagged notes).



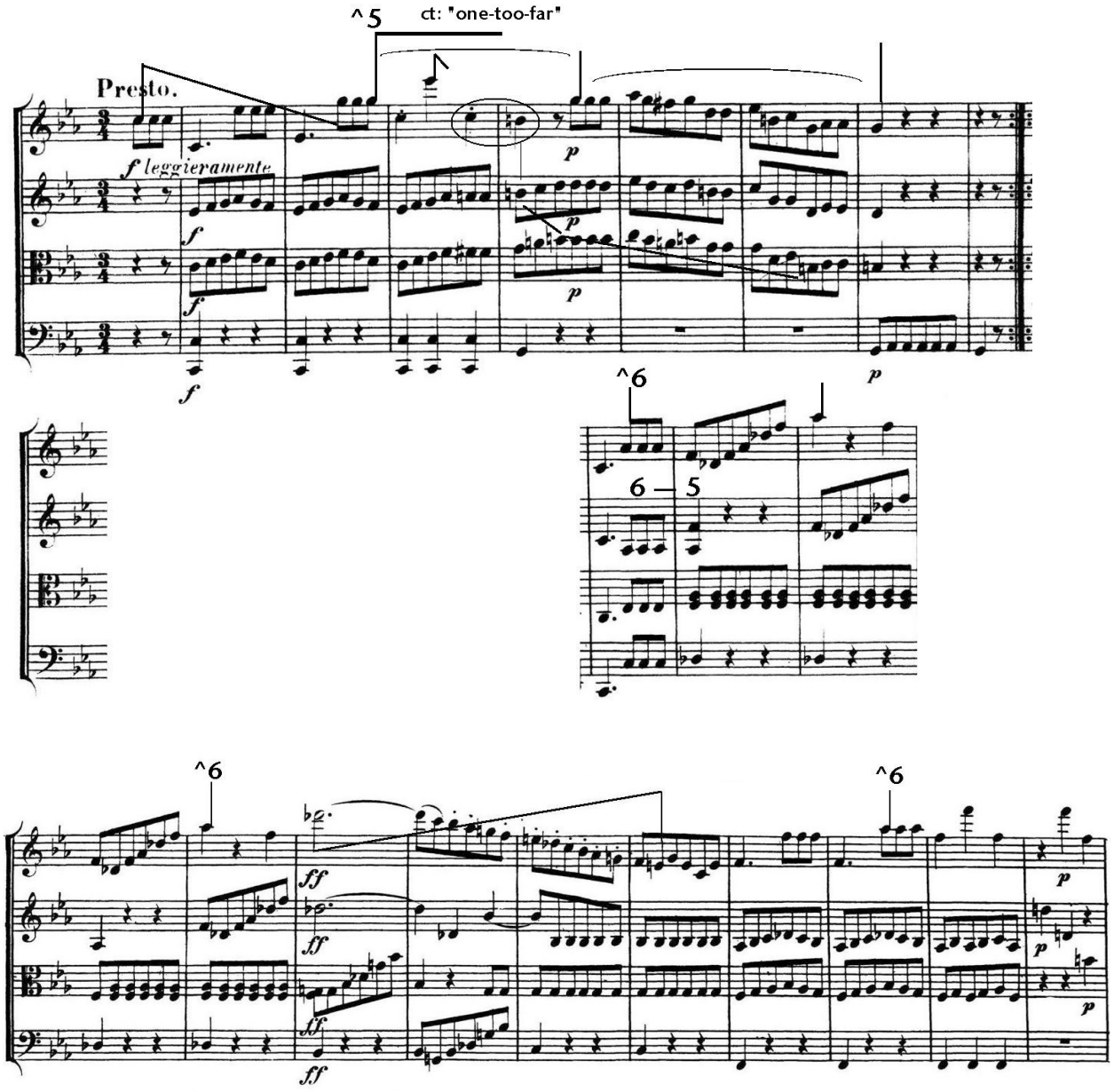
In the approach to the reprise, ^4 overtops ^2, and the unfolding moves neatly into the similarly unfolded ^1 /^3 that begins what ought to be the reprise -- it is in fact that but it is oddly warped: we hear bars 1-3 of the theme, then the remainder is a much expanded phrase we would call "cadential" using William Caplin's terminology. in the course of this, G5 sits above as a cover tone and ^2 unfolds by step up to ^7 (see the arrow) and the resolution gives us the octave C5-C6 in the two violins.

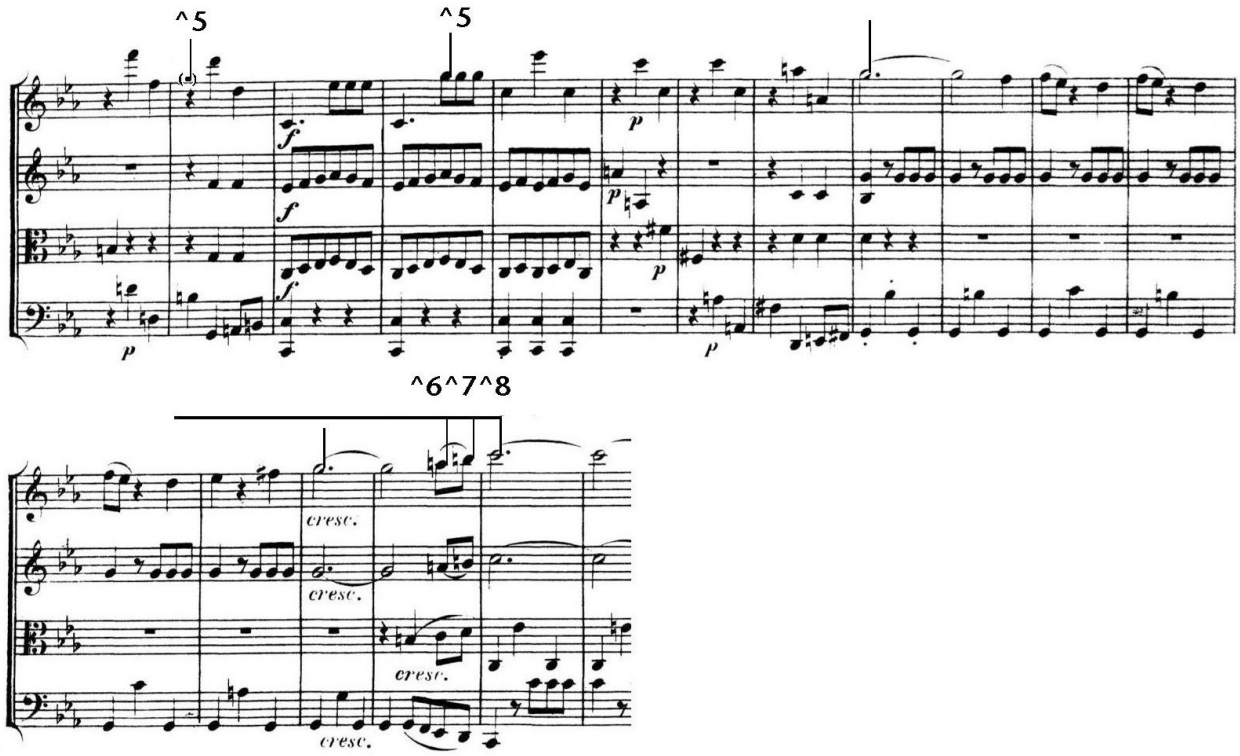


A long, typical Beethoven coda closes with a (slightly) more leisurely version of the ascent, in the course of which the unfolded ^3/^1 from the beginning is reiterated, now as Eb4/C5.



Although the reading from ^3 works well enough and I won't insist on alternatives, I nevertheless think that a reading from ^5, with ascent at the end, is more interesting and is tied better to the evident figures of the piece. In this version, the Eb6 in bar 3 is a "one-too-far" gesture of the sort I have found repeatedly in eighteenth century music of various genres. The ^6-^5 gesture part way through the B-section makes for a very fluent move to the Neapolitan bII, and it is quite easy to hear the resulting ^6 or Ab5 as the focal tone for much of what follows, till ^5 is regained in the few bars of the reprise that remain intact from the opening. At the structural cadence a quick but emphatic ascent to ^8 or C6.





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Concluding comment

Saturday, September 30, 2017
JMT series, postscript

In May of this year, I started a series of posts that discussed compositions mentioned in the notes to my article "The Ascending *Urlinie*," this being the 30th year since its publication in the *Journal of Music Theory*. The two introductory posts are here: link; link. A further administrative post appeared in early September: link.

Since the series was necessarily about Schenkerian analysis, I think it's important to stress here again that the blog -- and therefore this essay, which for the most part gathers blog posts -- is by no means restricted to that method or its issues. Referring to documents published on the Texas Scholar Works platform, I recently wrote "In this and other essays, a broader range of examples was made possible in part because the selection was not so constrained by abstract Schenkerian background models and their idealist voice leading. The result is a much better picture of musical practices over the several centuries separating 16th-century bicinia (two-voice pieces mainly for pedagogical use) from nineteenth century waltzes, polkas, and other instrumental and vocal compositions" (2017, 4). I have sometimes used a traditional Schenkerian method for pieces with clear focal tones that connect plausibly to rising cadence gestures, but equally or more often a freer model of reading lines and their patterns where I thought that provided better information. I have used my proto-background model when register, along with stable intervals and their transformations, are particularly evident, and in the absence of analytic method I have used the simple, familiar model of style statistics and comparison where rising cadence gestures appear but their connections to pitch-design context aren't clear.

As the preceding suggests, although the hunt for rising cadence gestures began thirty years ago in an effort to justify and document the ascending *Urlinie*, it has evolved into a broader and more consequential historical project. That rising cadence gestures are far more than exceptions to the rule (even in narrowly constrained Schenkerian terms) has been obvious long since, but the historical narrative of these gestures in European and American music-making is a work in progress.

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Neumeyer, David. 2017. Seventeenth-Century Germany and Austria: Ascending Cadence Gestures
The seventeenth century in Europe was a particularly rich time for experimentation in

musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

Neumeyer, David. 2017. English, Scotch, and Irish Dance and Song: Supplement 2
Another supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs from late eighteenth and early nineteenth century published sources. Gathered here are an additional 70 examples taken from files downloaded in May and June 2017.

Neumeyer, David. 2017. English, Scotch, and Irish Dance and Song: Supplement
A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

Neumeyer, David. 2017. English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures
This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. Addendum to the Historical Survey, with an Index
This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2
This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. A Gallery of Simple Examples of Extended Rising Melodic Shapes
Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Joseph Lanner
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets

ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834)
Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert
Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century
Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. Rising Gestures, Text Expression, and the Background as Theme
Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian *Urlinien* regarded as essentialized universals. The analysis of a Brahms song, "Über die See," op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. Proto-backgrounds in Traditional Tonal Music
This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to

arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. Rising Lines in the Tonal Frameworks of Traditional Tonal Music

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending *Urlinie*," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to ^1. I demonstrated that at least one rising figure, ^5-^6-^7-^8, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. Carl Schachter's Critique of the Rising Urlinie

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising *Urlinie*—these can be roughly summarized as the status of ^6 and the status of ^7. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. Analyses of Schubert, Waltz, D.779n13

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2015. *Meaning and Interpretation of Music in Cinema*. Bloomington: Indiana University Press.

Neumeyer, David. 2014. Table of Compositions with Rising Lines

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. Complex upper-voice cadential figures in traditional tonal music

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. Tonal Frames in 18th and 19th Century Music

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use

basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. John Playford Dancing Master: Rising Lines
Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: link.

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